Cultural Sustainability and the SDGs in the European Union and Andorran cultural policies

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Title	Cultural Sustainability and the SDGs in European Union and Andorran Cultural Policies
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Abstract

The actual situation of Sustainable Development demonstrates that the role of culture is subsidiary. Even though is the first time that Culture has been included in the Sustainable Development global agenda, the UN 2030 Agenda approved in 2015, it only involves Culture in some SDGs targets. Culture is not considered a dimension or an SDG. Even so, many Institutions and academics demonstrate that culture is a priority to reach Sustainable Development. "Cultural Sustainability and the SDGs in EU and Andorran Cultural policies" analyzes the cultural sustainability academic research field in the context of European Union and Andorran cultural policies. For that reason, the inclusion of SDGs in cultural policies of both places, and future strategies are researched. In addition, it also analyzes the concept of cultural sustainability as it is still under construction. Furthermore, it also assessed the importance of an institutional communication perspective for Sustainable Development in cultural policies.

The thesis structure corresponds to three academic articles presented in chapters 3, 4, and 5. Chapter 3 is already published in the *European Journal of Sustainable Development*. Chapter 4 hass been accepted in the academic journal *Communication and Society*. Chapter 5 is published in the *International Journal of Cultural Policy*. A mixed methodology has been applied to reach the thesis's main objectives. Two content analyses (chapter 3 and 5), a descriptive methodology via two surveys (chapter 4 and 5), and a semi-structured interview (chapter 5) have been realized. Afterward, the research proposes a new methodology model useful to evaluate the grade of implementation of the SDGs in the cultural policies of a country. This model may be a tool for measuring the cultural sustainability compliance in cultural policies of other countries in the future.

The common overall results have confirmed that the SDGs drivers for cultural sustainability in cultural policies from the EU and Andorra are SDG11, SDG4, SDG10, SDG17, SDG16, SDG13, SDG8, SDG5, and SDG12. Even though the cultural policy subjects are aligned with the SDGs, they are not explicitly mentioned in any of the EU and Andorran cultural policies. That's why the main results show that SDGs in cultural policies should be explicit and with a more practical implementation in the cultural policies. Furthermore, the cultural sustainability definition has been updated as a multidimensional cross-cutting dimension that includes both intellectual and creative products as well as beliefs, practices, and ways of life and it acts as a driver and enabler of Sustainable Development. In addition, institutional communication is considered as a key to success Sustainable Development in cultural policies. In conclusion, a new perspective on cultural sustainability aligned with the 2030 Agenda is the main contribution of this thesis.

Resum

El rol de la cultura en el Desenvolupament Sostenible actualment continua sent subsidiari. Tot i així per primera vegada la cultura s'ha inclòs en l'agenda global de Desenvolupament Sostenible, a l'Agenda 2030 de les Nacions Unides aprovada el 2015. Malauradament aquesta només inclou alguns *targets* dels ODS fent que la cultura no sigui considerada com una dimensió ni com un ODS més. De totes maneres, moltes institucions i acadèmics demostren que la cultura és una prioritat per aconseguir el Desenvolupament Sostenible arreu. "La sostenibilitat cultural i els ODS a les polítiques culturals de la EU i d'Andorra" analitza quin és el rol del camp acadèmic de la sostenibilitat cultural en les polítiques culturals de la UE i d'Andorra. Aquesta investigació vol conèixer si els ODS estan inclosos en les polítiques culturals i quines són les futures estratègies d'ambdós contextos. A més, també s'analitza el concepte de la sostenibilitat cultural, que segueix en evolució. Finalment, també s'avalua quina és la importància de la comunicació institucional a l'hora de promocionar el Desenvolupament Sostenible en les polítiques culturals. L'alineació de la sostenibilitat cultural amb l'Agenda 2030 a les polítiques culturals és la principal contribució que aporta aquesta tesis.

L'estructura d'aquesta tesis correspon a tres articles acadèmics, presentats en els capítols 3, 4 i 5. L'article acadèmic inclòs en el capítol 3 ja està publicat a l'*European Journal of Sustainable Development*. L'article inclòs en el capítol 4 ha estat acceptat a la revista *Communication & Society*. I l'article inclòs en el capítol 5 ha estat publicat a l'*International Journal of Cultural Policy*. En aquesta tesi s'ha dut a terme una metodologia mixta, que vol respondre a cadascun dels objectius marcats. Per aquest motiu s'han realitzat dos anàlisis de contingut (al capítol 3 i 5), dues enquestes que segueixen la metodologia descriptiva (al capítol 4 i 5) i una entrevista semi estructurada (al capítol 5). A més, la recerca proposa un nou model metodològic que té per objectiu avaluar el grau d'implementació dels ODS en les polítiques culturals d'un país. Aquest model és una eina que en el futur pot servir per mesurar el compliment de la sostenibilitat cultural en les polítiques culturals d'altres països.

Els resultats globals confirmen que els ODS motors per la sostenibilitat cultural en les polítiques culturals de la UE i d'Andorra són l'ODS11, l'ODS4, l'ODS10, l'ODS17, l'ODS16, l'ODS13, l'ODS8, l'ODS5 i l'ODS12. Tot i així, encara que algunes temàtiques de les polítiques culturals estan alineades amb els ODS, aquestes no es mencionen explícitament com a ODS, en cap política cultural de la UE ni d'Andorra. Per aquest motiu, els resultats finals mostren per tenir èxit en el Desenvolupament Sostenible, caldria incorporar de forma explícita els ODS a les temàtiques alineades de les polítiques culturals implementant-los de forma pràctica. Mes enllà, també s'ha actualitzat la definició de la sostenibilitat cultural considerada com una dimensió transversal i multidimensional que inclou tant els productes intel·lectuals i creatius, com també les creences, practiques i estils de vida, i actua com a motor i habilitador del Desenvolupament Sostenible. Finalment, els resultats també mostren que la comunicació institucional és un element clau per tenir èxit en la promoció del Desenvolupament Sostenible des de les polítiques culturals.

Resumen

El rol de la cultura en el Desarrollo Sostenible actualmente continúa siendo subsidiaria. Aún así por primera vez la cultura está incluida en la agenda global del Desarrollo Sostenible, en la Agenda 2030 de las Naciones Unidas aprobada el 2015. Desafortunadamente esta solo incluye algunos *targets* de los ODS haciendo que la cultura no sea considerada como una dimensión ni un ODS más. De todas formas, muchas de las instituciones y académicos demuestran que la cultura es prioritaria para conseguir el Desarrollo Sostenible. "La sostenibilidad cultural y los ODS en las políticas culturales de la EU y de Andorra" analiza cual es el rol del campo académico de la sostenibilidad cultural en las políticas culturales de la UE y de Andorra. Esta investigación quiere conocer si los ODS están incluidos en las políticas culturales y cuales son las estrategias de futuro para ambos contextos. Además, también analiza el concepto de la sostenibilidad cultural, que sigue en evolución. Finalmente, también se evalua cual es la importancia de la comunicación institucional a la hora de promocionar el Desarrollo Sostenible en las políticas culturales. La alineación de la sostenibilidad cultural con la Agenda 2030 en las políticas culturales es la principal contribución que aporta esta tesis.

La estructura de esta tesis corresponde a tres artículos académicos, *presentados en los capítulos 3, 4 y 5.* El artículo académico incluido en el capítulo 3 ya está publicado en *la European Journal of Sustainable Development*. El artículo incluido en el capítulo 4 ha estat acceptat a la revista *Communication & Society*. Y el artículo incluido en el capítulo 5 ha sido publicado en la International *Journal of Cultural Policy*. En esta tesis se ha desarrollado una metodología mixta, que quiere responder a cada uno de los objetivos marcados. Por este motivo se han realizado dos análisis de contenido (en el capítulo 3 y 5), dos encuestas que siguen la metodología descriptiva (en el capítulo 4 y 5) y una entrevista semiestructurada (en el capítulo 5). Además, esta investigación propone un nuevo modelo metodológico que tiene por objetivo avaluar el grado de implementación de los ODS en las políticas culturales de un país. Este modelo es una herramienta que en el futuro puede servir para medir el cumplimiento de la sostenibilidad cultural en las políticas culturales de otros países.

Los resultados globales confirman que los ODS motores para la sostenibilidad cultural en las políticas culturales de la UE y de Andorra son el ODS11, el ODS4, el ODS10, el ODS 17, el ODS 16, el ODS13, el ODS8, el ODS5, y el ODS12. Aún así, aunque algunas temáticas de las políticas culturales están alineadas con los ODS, estas no se mencionan explícitamente como ODS en ninguna política cultural de la UE ni de Andorra. Por este motivo los resultados finales muestran que, para tener éxito en el Desarrollo Sostenible, sería necesario incorporar de forma explícita los ODS en las temáticas alineadas de las políticas culturales implementándolos de forma práctica. Mas allá, también se actualiza la definición de la sostenibilidad cultural considerada como una dimensión transversal y multidimensional que incluye tanto los productos intelectuales y creativos, como también las creencias, prácticas y estilos de vida; y actúa como motor y habilitador del Desarrollo Sostenible. Finalmente, los resultados también muestran que la comunicación institucional es un elemento clave para tener éxito en la promoción del Desarrollo Sostenible de las políticas culturales.

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1. Introduction

1.1 Motivation

The motivation for this thesis started a long time ago. It's a personal evolution from different stages, first as a photographer, after as an artist, and now as an academic and strategic communication product manager. Even though the disciplines are various, respect for nature has always been the main motivation that I have photographed and studied.

I dedicated almost ten years as an entrepreneur photographer. First, I co-created an image library in Andorra, where one of the main goals was to make nature documentary photography from the Principality. Then, this passion turned into photography submissions, where nature continued to be an important topic. Same happened later when I decided to be an artist. I co-created another photography – poetry project whose goal was to explore nature's different states, as water has, with body, mind, and spirit, while traveling and exhibiting in Asia and the European alps.

After finishing this project, I decided to open my mind, stopping for a while the artistic creation. Then I focused on studying culture, as it is the base both for photography and art. This is the main reason why I coursed in the Blanquerna International Relations and Communication Faculty from Ramon Llull University, the Cultural communication, and production Master. My purpose was to understand nature art and photography from an academic perspective. Because of this, my master's thesis is explorative descriptive research to know how environmental sustainability is included in Creative Industries. Just to know, environmental sustainability was first created in 1992 by a group of Scientifics from the World Bank economic perspective. It was first called responsible environment development. But it wasn't until 1995 when that topic was finally created by Goodland.

He linked this subject with the world's limited resources within the economic ecological perspective: "it seeks to improve human welfare by protecting the sources of raw materials used for human needs and ensuring that the sinks for human wastes are not exceeded, in order to prevent harm to humans" (Goodland, 1995, p.6). The Master's Thesis results confirmed that Creative Industries contribute to creating environmental sustainability content. They pursue environmental sustainability values in different ways. With the Eco museums, sustainable museums, sustainable art, environmental journalism, sustainable literature, green marketing, eco-design, green events, sustainable fashions, serious videogames for sustainability, and sustainable architecture.

Thanks to this research I got to know the Sustainable Development, and the much more open perspective that the UN 2030 Agenda has, to respect nature but also people and prosperity. This is the main reason why I decided to make a thesis that studies the link between Sustainable Development and Culture, which I consider as an Sustainable Development cross-cutting dimension or as it is also known as cultural sustainability. That was how I decided to research which Sustainable Development Goals (SDGs) included in the EU and Andorran cultural policies. In my point of view, this is a new way to create knowledge that can contribute a new cultural perspective to Sustainable Development, which historically has poorly been included in sustainability. In this sense, I appreciate all the knowledge that my co-director, Dr. Giorgia Miotto, has provided as she participated in the 2030 Agenda Global Compact Spain, while the SDGs were being defined.

I include Andorra in this thesis as I am Andorran, and it is my home. Nowadays while working we manage some projects which have the goal to implement sustainability in the companies and public sector. Like this, I complement my academic perspective with the professional one, in a country that gives full support to the 2030 Agenda.

My actual motivation is to contribute to this topic with academic knowledge in Andorra and in the European Union. In my opinion, it is needed to act in favor of Sustainable Development, also from the cultural perspective, in a local and global framework.

1.2 Importance of the topic

Since the adoption of the UN 2030 Agenda in 2015, many efforts have been made to achieve the SDGs. Even so, the role of culture is subsidiary in the UN 2030 Agenda, because it is not included as a dimension or as an SDG (Erlewein, 2017; Streimikiene et al., 2019; Wiktor-Mach, 2018a). However, historically, the role of culture has been claimed as another pillar of Sustainable Development (Hawkes, 2001; UCLG, 2015). As John Hawkes states "The initial strategies that need to be implemented to successfully achieve sustainability must be cultural ones" (Hawkes, 2001, p. 12). In this context, some institutions and cultural stakeholders have been developing different theories and proposals to request that culture has more prominence in the compliance of Sustainable Development. According to Duxbury et al. (2017), the historically weak position of culture in major sustainable development policy documents has inspired numerous initiatives to conceptualize and articulate a "place" for culture in sustainability or Sustainable Development, which has resulted in a wide array of perspectives and definitions (Duxbury et al., 2017a). Some of these are the UNESCO, the #culture 2030goal, the UCLG cultural committee, the UN-Habitat, and the United Nations. As it is an actual topic of discussion there are also many academic contributions. All of them have created a theoretical framework that underlines the de decisive role of culture in the Sustainable Development compliance through different forms and proposals:

The #Culture2030goal campaign is formed by several cultural global networks such as Arterial Network, Culture Action Europe, ICOMOS, FICDC, IFLA, CCMI, and UCLG. Their main goal is to promote the role of culture in Sustainable Development. The campaign was first developed in 2015, and it has been promoted again. The vision of this campaign is the acknowledgment of culture as the fourth pillar of Sustainable Development and its mission is to integrate culture into the global agenda of development. Getting a featured place for culture in all the 2030 Agenda implementation process through approving a global cultural agenda (Culture 2030 goal campaign, 2021b).

On the other hand, the UCLG cultural committee, which acts proactively, has the mission to promote culture as the fourth pillar of Sustainable Development. In 2004 the

21 Culture Agenda was created, aiming to promote human rights, cultural diversity, sustainability, participative democracy, and creating conditions for peace (UCLG, 2008). In addition, much more work is done such as the political declaration of the Culture 21 Actions (UCLG, 2015), which is a database that includes good practices, among others.

The UN-Habitat program has also accepted that sustainable development includes culture in a convincing manner. It is in the preamble of the New Urban Agenda where a paragraph is included dedicated to culture. This one affirms that culture and cultural diversity are sources of enrichment for humanity. They provide an important contribution to cities' Sustainable Development. In that way, they give the power that culture plays an active and unique role in the Development initiatives (Rodríguez & Sugranyes, 2017).

The United Nations has also done resolutions and policy documents that underline the importance of culture for the Sustainable (Culture 2030 goal campaign, 2021a).

The UNESCO has also done a substantial body of work on developing cultural policy and strengthening its connection with Sustainable Development. For example The Hangzhou Declaration on placing culture at the heart of the Sustainable Development Policies (UNESCO, 2013b) or the thematic indicators for culture (UNESCO, 2019b).

From the academic point of view, there also are many contributions that confirm that culture is a part of Sustainable Development and a tool to reach it (Baltà Portolés & Dragićevic Šešić, 2017; Dessein et al., 2015; Errichiello & Micera, 2018; Kagan et al., 2018; Molina Neira, 2018; Rayman-Bacchus & Radavoi, 2019; Swanson & DeVereaux, 2017; Throsby, 2017b; Wiktor-Mach, 2018). Mostly these contributions are studied from the cultural sustainability perspective. Cultural sustainability is an academic field (Kagan, 2019) still under construction (Martinell, 2020a; Pascual, 2020), which explores the role of culture in Sustainable Development. In this sense, three roles of culture in Sustainable Development are proposed by Dessein et al (Dessein et al., 2015): culture in sustainability, culture for sustainability, and culture as sustainability. First is conceived as another dimension of Sustainable Development, second refers to culture as a mediator between the environmental, social, and economic dimensions, and third, makes culture the basis of Sustainable Development. Even though, any of the proposed roles are contemplated from the SDGs perspective. According to Throsby (2017), it is needed to

finish with the belief that culture is peripheral to the main thrust of the SDGs (Throsby, 2017a). Wiktor-Mach (2018) also affirms, that more research is needed to assess the real impact of culture -in various forms- on sustainability (Wiktor-Mach, 2018b). In order to evolve the cultural sustainability academic field, this research is centered on doing it by studying the implementation of SDGs in cultural policies, as they are a base for culture at different levels. This study has not been done yet. Accordingly, to Kangas et al. (2017) they consider that much more research is needed to consider and clarify the role of cultural policy in Sustainable Development. It is a gap in the academic literature (Kangas, Duxbury, & Beukelaer, 2017). Duxbury et al (2017) add that to advance cultural policy in ways aligned with this envisioned global model of Sustainable Development, the possible paths and roles for culture must be further clarified, demonstrated, and made measurable (Duxbury et al., 2017b). The UNESCO vision also empathizes with the need to review cultural policies in order to be aligned with Sustainable Development: "it is vital to reassert a global approach to cultural policies, which should not be conceived as an isolated sector but as an essential dimension on public action in its various components, in order to fully include culture in sustainable development" (UNESCO, 2019a).

To contribute to the cultural sustainability field from the perspective of SDGs in cultural policies, this research is organized in chapters, where each chapter responds to each objective of this study. The vision of this thesis is to go from the general to the concrete (Trinidad-Requena et al., 2006). This structure will permit to define the new contribution to cultural sustainability based on the 2030 Agenda actual scenario. To get the main contribution, first, it is decided to elaborate a state of the art that includes the main subjects of this thesis. Like this, the theoretical framework of sustainable development, cultural policies, cultural sustainability, and Sustainable Development institutional communication in the European Union and Andorra, are introduced (Chapter 2). Next, is studied the importance of SDGs in European Union Cultural policies (Chapter 3). For this reason, the European Union member states cultural policies are analyzed. Then a group of experts in European cultural policies has analyzed the cultural sustainability academic field and the importance of Sustainable Development in European Union cultural policies. Furthermore, it is analyzed how institutional communication affects the introduction of Sustainable Development in European Union cultural policies

(Chapter 4). Finally, a new model which has the goal of analyzing the implementation degree of SDGs in cultural policies is created, thanks to the Andorran case study (Chapter 5). With all this empirical study, it is allowed to line up cultural sustainability with the 2030 Sustainable Development Goals in cultural policies.

1.3 Research objectives

The main objectives for this research are presented with the main research questions for each goal. Analyzing all these objectives will allow making a new contribution to the cultural sustainability academic field from the perspective of cultural policies of the EU and Andorra.

Objective 1: analyze how SDGs are included in the EU cultural policies.
The main research questions for this objective are the following:
Are SDGs explicitly mentioned in EU cultural policies?
Considering the cultural policy topics, which are the more aligned to the SDGs?
At what stage of implementation are they: policies, projects, or actions?
This objective is achieved in Chapter 3.

Objective 2: define which are the priorities of the EU in the cultural sustainability Agenda.
The main research question for this objective is the following:
Which are the actions that the EU could implement in order to help the European countries to achieve the 2030 Agenda's goals?
This objective is achieved in chapter 3.

Objective 3: analyze the EU policymaker's opinions on Cultural Sustainability and the importance of Sustainable Development in the EU cultural policies
The main research questions for this objective are the following:

Which is the opinion of cultural policymakers about cultural sustainability and Sustainable Development in cultural policies?

Which are the SDGs that cultural policymakers prioritize for cultural policies?

What is cultural sustainability for cultural policymakers?

This objective is achieved in chapter 4.

Objective 4: analyze how institutional communication may contribute to the introduction of the sustainable development, and specifically the SDGs, in the European Union cultural policies definition

The main research questions for this objective are the following:

Is EU institutional communication having an action plan to promote Sustainable Development in cultural policies?

Is institutional communication a key factor in the success of Sustainable Development in cultural policies?

This objective is achieved in chapter 4.

Objective 5: analyze the SDG's implementation degree in the Andorran cultural policy.

The main research questions for this objective are the following:

Are SDGs explicitly mentioned in Andorran cultural policy?

Considering the cultural policy topics, which are the more aligned to the SDGs?

At what stage of implementation are they: policies, projects, or actions?

How can the degree of implementation of the SDGs in Andorran cultural policies be measured/evaluated?

This objective is achieved in chapter 5.

Objective 6: Analyze the dimension of cultural sustainability in the Andorran cultural policy.

The main research questions for this objective are the following:

Is the concept of cultural sustainability known in Andorra?

If so, how does it affect cultural policies?

Is there any relationship between SDGs and Andorran cultural policy?

If so, how is this relationship?

This objective is achieved in chapter 5.

Objective 7: Identify future strategies in terms of culture and sustainable development.

The main research for this objective is the following:

What are the future strategies in terms of culture and Sustainable Development in Andorra?

This objective it is achieved in chapter 5.

1.4 Thesis Structure

CHAPTER 1 IINTRODUCTION

Motivation, importance of the topic, research objectives, structure and methodology are presented in this chapter

CHAPTER 2 STATE OF THE ART

State of the art: Sustainable Development, Cultural Policies and institutional communication in the EU and Andorra

ACADEMIC ARTICLES ORGANIZED IN CHAPTERS

CHAPTER 3	CHAPTER 4	CHAPTER 5
Cultural Sustainability and the SDGs: Strategies and priorities in the EU countries	The SDGs in the EU Cultural Policies: an institutional communication perspective	The SDGs implementation in Andorran Cultural Policy

DISCUSSION AND CONCLUSIONS

Discussion, Final Conclusions, Limitations and Future Research

Figure 1: Thesis structure. Source: Own elaborated

This thesis is structured into five chapters, the discussion, and the conclusions. In the first chapter, the introduction, it is explained the motivation to do this research. Then the importance of the topic is presented, followed by the main objectives of this thesis. Next, it is also presented the structure of this research. And finally, the different methodologies used are explained.

In the second chapter, a state of the art is done in order to introduce the actual theoretical framework. Like this, the 2030 Agenda and Sustainable Development are explained. Following it is also elaborated the European Union and Andorra role in Sustainable Development. Then cultural policies are presented, and a framework is made to know which is the situation in European Union and Andorra. After, the cultural sustainability academic field is also introduced adding the perspectives of the 2030 Agenda. Afterward, cultural policies and Sustainable Development in European Union and Andorra are submitted. Finally, a cultural institutional communication in Sustainable Development is highlighted.

The third chapter, titled "Cultural sustainability in the SDGs: Strategies and priorities in the European Union", explores objective 1 and objective 2 of this research. This chapter has been published in the European Journal of Sustainable Development.

Ferran Vila, S., Miotto, G., Rom Rodríguez, J. (2021). Cultural Sustainability and the SDGs: Strategies and Priorities in the European Union Countries. *European Journal of Sustainable Development*, *10*(2), 73. https://doi.org/10.14207/ejsd.2021.v10n2p73

The fourth chapter, titled "The SDGs in the EU Cultural Policies: an institutional communication perspective", explores objective 3 and 4 of this research. This chapter forms part of the content of an article that at it has been accepted by the academic journal *Communication & Society* (Q2).

The fifth chapter, titled "SDGs implementation in Andorran Cultural Policy", explores objectives 5, objective 6, and objective 7 of this research. This chapter forms

part of the content of the article that has been published by the academic journal International *Journal of Cultural Policy* (Q1).

Susanna Ferran Vila, Cristina Yáñez & Giorgia Miotto (2022). The implementation of Sustainable Development Goals (SDGs) in Andorran cultural policy, International Journal of Cultural Policy, DOI: 10.1080/10286632.2022.2077934

Finally, a discussion and the final conclusions are presented. Afterward, the limitations and future research are submitted.

1.5 Methodology

1.5.1 Main paradigm

In order to do the empirical study, a methodology based on the Grounded Theory (hereinafter GT) has been implemented. GT was first formulated by Glaser and Strauss (1967) and subsequently modified by Strauss and Corbin (1990).

The Grounded Theory is a methodology that uses qualitative and quantitative methods (Holton & Walsh, 2017, p. 12). It consists of the systematic data collection for the consequent formulation of a generic theory (Charmaz, 2014; Glaser, G. B., & Strauss, 1967; Holton & Walsh, 2017; Strauss, A. L., & Corbin, 1990; Trinidad-Requena et al., 2006).

GT was born as a reaction to the quantitivism and constructivism to give value to quantitative research, which leads the social sciences in the present (Trinidad-Requena et al., 2006). Actually, a new perspective has been made known as the Constructed Grounded Theory (Charmaz, 2014). It is an analytical methodology united to data collection, that uses an assembly of methods, applied systematically, to generate an inductive theory of a substantive area. The product of this final research constructs a theoretical formulation, or an integrated set of conceptual hypotheses, in the area studied (Glaser 1992, p. 30).

In this thesis the Grounded Theory is used as a working roadmap, used above all to carry out the empirical study, following the steps of emergence; constant comparative analysis with the theoretical sampling, initial substantive coding, focused substantive coding, and theoretical coding; theoretical saturation and the presentation of the results (Charmaz, 2014; Holton & Walsh, 2017; Trinidad-Requena et al., 2006).

Following Holton and Walsh (2017) an analytic theory will be developed to study the SDGs implementation degree in cultural policies. In addition, an explicatory theory will be made from the opinions of experts in cultural policies. Finally, a prescriptive theory will be presented to evolve the cultural sustainability academic field (Holton & Walsh, 2017).

1.5.2 Used Methodologies

In this thesis, different methodologies, qualitative and quantitative have been used. In Chapter 3 "Cultural Sustainability and SDGs: strategies and priorities in the UE countries" a content analysis has been made. In chapter 4 "EU Cultural policies: sustainable development and institutional communication perspective" a descriptive methodology has been done via a survey. And in chapter 5 "The SDGs implementation in the Andorran cultural policy" a mix of methodologies have been applied as content analysis, a newly created survey (SOSCULT), and a newly created semi-structured interview (ESSOSCULT).

In the next table, a scheme of objectives, methodologies, samples, and answers is presented:

Table 1: Thesis Objectives information

Chapter	Objectives	Methodology	Sample	Answers
3 | Cultural Sustainability and SDGs: strategies and priorities in the UE countries	**-** Analyses how are included SDGs in EU cultural policies **-** Define which are the priorities of the EU in the cultural sustainability Agenda	Content Analysis	27 EU member states cultural policies	18 EU member states cultural policies
4 | The SDGs in the EU Cultural Policies: an institutional communication perspective	**-** Analyze the experts' opinions on cultural sustainability and the importance of Sustainable Development in the EU cultural policies **-** Analyzes how the institutional communication contribute to the introduction of the sustainable development, and specifically the SDGs, in the EU cultural policies definition	Explorative descriptive methodology via a survey	31 cultural policymakers' experts of the member states of the EU	18 answers
5 | The SDGs implementation in the Andorran cultural policy	**-** Analyze the SDGs implementation degree in Andorran cultural policy	Content analysis	White paper of Culture	
	- Analyze the dimension of cultural sustainability in the Andorran cultural policy	Explorative descriptive methodology via a survey	7 Andorran policy makers and managers	11 answers (Some experts shared the survey with their team)

	- Identify future strategies in terms of culture and sustainable development	Semi-structured interview	Andorran Culture Minister	Andorran Culture Minister

Source: Own elaborated

Following, the types of methodologies are explained:

A semantic, qualitative, and interpretative content analysis based on Coding is performed (Friese, 2011; Olabuénaga, 2012), in chapters 3 and chapter 5. The types of codes used are previously generated according to the previously designed theoretical framework (Holton & Walsh, 2017; Trinidad-Requena et al., 2006). Two groups of codes are applied. One group was made by the 17 SDGs of the UN 2030 Agenda, to categorize the scope of sustainability in European cultural policies. Additionally, the second group of codes is added, to evaluate the grade of implementation identifying if the mentioned topics are policies, projects, or actions. With this second coding, we mean to evaluate the level of achievement and concreteness of each cultural proposal, considering policies as the most theoretical and abstract stage and the actions as the most tactical and practical one.

A descriptive methodology is performed in chapters 4 and chapter 5. According to Sandelowski (2000), it is "a method of choice when straight descriptions of phenomena are desired" (Sandelowski, 2000). The technique used to collect the data is that of the survey, based on a probability sample. A survey is a methodology and a practical tool used to collect, handle, and analyze information from individuals in a systematic way (Laaksonen, 2018). The type of information produced in the survey is characterized by a high degree of external validity when working extensively with representative samples of the population (López-Roldán & Fachelli, 2015). According to Wolf et al (2017) survey methodology is changing rapidly in the era of the Internet and globalization. In this sense it is pointed out that the future of social research will be comparative research at the international level, conceiving research from a global perspective with surveys designed for very different societies (Wolf et al., 2017), as we did in the chapter 4 survey.

A semi-structured interview is also done in chapter 5. According to Busquet & Medina (2017), a semi-structured interview is "an extraordinarily useful technique for many works in the social sciences. The main function is to find dimensions of the phenomenon that the researcher had not considered". As Folgueiras (2017) states, questions are elaborated more openly than in structured interviews, a fact that allows the collection of richer and more nuanced information (Folgueiras, 2017).

In chapter 5 two new methodologies have been created: a survey (SOSCULT) and a semi-structured interview (ESSOSCULT). After having made an exhaustive search, no created methodology has been found that was useful for this research. Even though some models have been found that have inspired the design of these two new methodologies. As the Global Survey (Bekanntheit et al., 2020) for the SOSCULT survey, or the III conference for sustainable cultural institutions created by Instituto Cervantes. (Instituto Cervantes, 2019).

After the design of the two methodologies, validation has been made. Like these, 6 academics from different areas have participated to validate each methodology. The process of validation that has been done it is supported by Carrera (2011) and Yáñez (2016) (Carrera Farran et al., 2011; Yáñez, 2016). All the questions prepared have been validated in univocity, relevance, and importance. The validation answers had a maximum of 3. But a threshold of 2 was established as a satisfactory validation because only two of the six experts were specialized in the thesis subject. As the results showed, in the SOSCULT Survey, the univocity of one question and the relevance of another had to be reviewed. In the ESSOSCULT semi-structured interview all the validation was satisfactory as they overcame the threshold of two.

2. State of The Art

2.1 Sustainable Development and the 2030 Agenda

In 2015 UN adopted the 2030 Agenda for Sustainable Development (United Nations, 2016c) where sustainability is considered a global paradigm (Turner, 2017). The 2030 Agenda is an action plan which wants to respect people, prosperity, and the planet, without letting no one behind. It is directed to all world countries no matter the development they have. It intends to strengthen universal peace and justice access. This resolution recognizes that the main global challenge is to end poverty and take care of the planet through environmental protection. The 2030 Agenda wants to implicate the major group of stakeholders, like territorial actors, local and regional governments, private sector, finance sector, knowledge sector, education, and organized civil society (Alburquerque Llorens, 2019). This agenda is organized into 17 SDGs that contain 169 specific objectives and 230 indicators that cover the economic, social, and environmental dimensions of Sustainable Development. These goals represent a new global governance perspective, different from previous legislation and regulation, with the main goal of overcoming global negative tendencies and being willing to get a new world equilibrium (Saito et al., 2017).

In the 2021 Sustainable Goals Report, it is affirmed that the COVID-19 pandemic has been a crisis of monumental proportions with catastrophic effects on people's lives and livelihoods and on efforts to realize the 2030 Agenda of Sustainable Development. Years, or even decades, of progress, have been halted or reversed. The pandemic has exposed and intensified inequalities within and among countries. And the climate crisis, the biodiversity crisis, and the pollution crisis continue to persist, despite the pandemic. Therefore, the reports state that a transformation is needed. To address vulnerabilities

exposed by the pandemic, Governments, and the international community should make structural transformations and develop common solutions guided by the SDGs. These include significantly strengthening social protection systems and public services (including health systems, education, water, sanitation, and other basic services); increasing investments in science, technology, and innovation; creating fiscal space in developing countries; taking a green economy approach, and investing in clean energy and industry; and transitioning to sustainable food systems. Furthermore, investing in data and information is critical. The data deficiencies have serious consequences for people's lives. Even though COVID-19 has prompted further innovative data collection methods such as measuring social distancing compliance with mobile phone data and uncovering disease transmission patterns using data from contact-tracing apps. But improving data and metadata access is needed to support an effective response to the crisis. Comprehensive and integrated data must be readily available, easy to find, and able to be shared publicly, as appropriate (United Nations, 2021).

2.2 European Union and Sustainable Development

Sustainable Development and SDGs set up one of the ten priorities in the European Union. In 2017, European Commission decided to apply the 2030 Agenda including the SDGs in all levels of their politics and initiatives. Sustainable Development became an essential guiding principle of all politics in the European Union (Aguilera, n.d.).
As European Union states:

> La Unión Europea y sus Estados miembros apoyan firmemente la Agenda 2030 para el DS y sus ODS que siguen guiando las acciones emprendidas por la UE y sus Estados miembros para reconstruir, tanto a nivel interno como externo. (Consejo de la Unión Europea, 2021)

According to the EU and its member states, give firm support to the UN Action Decade in advancing the application of the 2030 Agenda. They recognized the necessity of continually evolving to an integrated, strategic, ambitious, and global approach to the SDGs application (Consejo de la Unión Europea, 2021).

The first Sustainable Development strategy created by the EU was based on the Gothenburg Summit in 2001. This strategy proposed some goals and politics that wanted to finish with a large number of unsustainable tendencies. The goal was to create a new approach to political development to assure and support economic, social, and environmental subjects (Kenig-Witkowska, 2017).

Later on, in 2006, as Kening-Witkowska (2017) explained, in the EU Council presidential conclusions (Council of the European Union, 2005) an agreement was made to achieve the Sustainable Development in Europe and globally. For this reason, the EU and the member states had to follow a package of specific goals: 1) environmental protection, 2) equity and social cohesion, 3) economic prosperity, and 4) joining international responsibilities (Kenig-Witkowska, 2017).

The Europe Sustainable Development report (2021) affirms that for the first time since the adoption of the SDGs in 2015, the average SDG Index score of the EU did not increase in 2020 –it slightly declined in the EU27 on average mainly because of the pandemic's negative impact on life expectancy, poverty, and unemployment. At the same time, they match with the UN sustainable development report (2021) that the pandemic halted progress towards achieving the SDG goals in Europe and elsewhere in 2020. For that reason, they propose four priority actions to accelerate the SDGs in the EU and internationally: first, it is decided to publish a joint political statement from the three pillars of EU governance reaffirming their strong commitment to the 2030 Agenda in response to the COVID 19 pandemic and its aftermath, and to renewed momentum towards achieving the SDGs. Second, a communication issue will be prepared by the European Commission to clarify how the EU aims to achieve the SDGs including targets, timelines, and roadmaps. Third, a new mechanism will be set up to renew the mandate of the multi-stakeholder Platform for a structured engagement with civil society and scientists on SDG policies and monitoring. And fourth, the EU will prepare an EU-wide Voluntary National Review ahead of the SDG Summit in September 2023 at the United Nations. (Sustainable Development Solutions Network; European Environmental Policy, 2021)

2.3 The sustainable development in Andorra

The Principality of Andorra is fully compromised with the 2030 Agenda. In 2015 adopted, together with other 193 countries the 2030 Agenda in the United Nations General Assembly (United Nations, 2016c). In addition, Andorra has also signed three other agreements that compromise the country with the Sustainable Development. These are the UN Climate Change framework agreement (UNFCC, 2011), the Biological Biodiversity Framework Agreement (United Nations Environment Program, 2015), and the Climate Change Paris Agreement (United Nations, 2015b).

Since 2015 the Andorran government has promoted a series of actions to implement Sustainable Development in Andorra. The most important was the decision made in 2016 that wants to associate with SDGs all actions that have to be approved by the Ministries Council. Like this, the government committed that all government decisions have the 2030 Agenda as a base (Govern d'Andorra, 2019). Moreover, the government has done some communication campaigns to raise awareness and disclose the Sustainable Development in the public administration. It has also organized a summit in the Summer University centered on Sustainable Development.

In 2019 the government presented the Strategic National Plant to implement the SDGs and the 2030 Agenda in Andorra, which is organized into 5 national goals: to maintain the quality of education promote the democratic citizenship and the human rights; consolidate the social welfare and the inclusive and resilient society; to guarantee and preserve the planet for the future generations in a connected society with nature; to promote the openness and the diversification of the sustainable economy; and to preserve the State law in a pacific and secure society (Govern d'Andorra, 2019).

Along the same line, the Environmental and Sustainability Ministry publishes the national sustainable indicators every year. In addition to strategies and actions centered on water, energy, waste, biodiversity, and landscape. The same ministry has also created the Sustainable Andorran Center whose goal is to communicate, inform and disclose the Sustainable Development to the citizenship (Junyent et al., 2018).

There is also another Ministry that is active in Sustainable Development, this is the Ministry of Education and higher education. They together develop the ambitious

Sustainable Development Green School program which has the goal of entering the environmentalization of all Andorran schools (Junyent et al., 2018).

In 2020, the Foreign Ministry was involved with the Sustainable Development in an international frame. Andorra led the XXVII Iberoamerican Summit titled "Innovation for Sustainable Development – 2030 Goal" (Cumbre iberoamericana, 2020).

In 2021 Andorra communicated that it would present the second National Voluntary Report (NVR) which wants to analyze the development of the 2030 Agenda in Andorra. Previously, in 2018 Andorra presented the first NVR where 8 SDGS were analyzed. In its conclusions, it concluded that Andorra is favorably implementing the SDGs in the country.

The Principality of Andorra is committed to the principles and values of the 2030 Agenda, and the civil society, the private sector, the University of Andorra, the associations, and NGOs of all country have demonstrated it. Moreover, the SDGs have also been implemented in the banks' corporate politics and some other companies with corporate social responsibility. In an academic view Andorra, it also has the Andorran Sustainable Observatory (OBSA) (Govern d'Andorra, 2019).

2.4 Cultural Policies

In the 21st century, cultural policies must deal with a (post) globalization context marked by cultural, social, economic, political, and technological transformations (Dubois, 2015; Lovrinić, 2018; Mangset, 2020; Primorac et al., 2018).

Cultural policies need to address numerous issues, including rapid technological change and digital shift driven mostly by economic interests, market concentration, and the dominance of global corporations. New challenges include mobility and migration movements, rapid urbanization, and social financial instability, among others (Primorac et al., 2018).

According to Lovrinic (2018), new approaches to strategic issues have emerged, particularly on the issues of artistic freedom, mobility of artists, gender equality, public

service media, and digital creativity, as the UNESCO Global Report Re/Shaping Cultural policies (2018) confirms.

Mangset (2020) discusses seven different challenges/scenarios that public policy has to confront today: (1) it appears to be very difficult to democratize culture. (2) Public authorities consistently continue to support cultural institutions that may be obsolete. (3) Professional artists are still poor, despite public support schemes, (4) Public cultural policy is still predominantly national, despite the globalization of cultural production and distribution. (5) Public authorities increasingly justify subsidies to culture concerning the beneficial effects that art and culture could have outside the cultural field. (6) A specific public cultural sector may appear to "imprison" culture in a bureaucratic "iron cage". (7) Finally, cultural policy has no sense in a period of stagnating public finances (Mangset, 2020). The same author concludes that there is not obvious that a sectorial cultural policy will persist in the future; public cultural policy is facing legitimation crises in some countries; and there is a need for further discussions on the rationales for public cultural policy (Mangset, 2020).

To face all these challenges, Kizkari (2020) argues that cultural policy is becoming increasingly rhizomatic branching out to other policy areas adding more items to its core agenda (Kizlari, 2020).

Another way to face 21st-century challenges is by pursuing decentralization. The regional jurisdictions have been presented with more possibilities to fulfill their purposes and in this way, gain legitimacy in the cultural policy (Renko et al., 2021).

2.5 Cultural Policies in European Union

In the European Union, it does not exist a unitary cultural policy. Each member state has its own cultural policy. Unlike in other EU areas, the EU has no competencies, so each cultural policy depends on national jurisdiction. It prevails the principle of subsidiarity that gives the power to each member state to have the exclusive competencies to make decisions and cultural actions (Xuereb, 2018). According to Stoicheva (2018) "Cultural policy is one of the last bastions of the nation-state power and symbolically exemplifies

the contemporary opposition between preservation of national culture and the impact of globalization" (Stoicheva, 2018).

In the EU, it can be distinguished three historical periods for cultural policies (Stoicheva, 2018):

Firstly, from the beginning of the process of European integration and the setting up of the European Communities, where there were no ambitious activities in the cultural domain and the public relations area. The Treaty establishing the European Union in 1992, the so-called Maastricht Treaty, formally recognizes culture as a domain of political intervention at the European level. Even if culture is envisaged as a subsidiarity role (Stoicheva, 2018).

Secondly, the process of taking shape of the EU cultural policy after including it in the sphere of supporting competencies of the EU till the first Strategy for culture in 2007. This strategy marks a change in the policy orientation at the European level, which is also preconditioned by a progressively positive attitude of Europeans towards a culture policy at the EU level. The new Agenda sets new common objectives: Cultural diversity and intercultural dialogue are reaffirmed as policy objectives; Culture as a catalyst of creativity is articulated, considering European cultural and creative sectors as a driver of economic growth and employment; and Culture is especially identified as a component of international relations thus relating to cultural diplomacy and regionally bound (Stoicheva, 2018).

And last, the period after the Strategy covering the current period of the European programs linked to the implementation of a limited but visible cultural policy in the EU, including the new understanding of the role of culture in the EU external affairs. In this regard, recently, one more step has been taken where the European Union has adopted (2018) the New European Agenda for Culture (Comisión Europea, 2018) with three main objectives: To foster the cultural capability of all Europeans; to encourage the mobility of professionals in the cultural and creative sectors; and to protect and promote Europe's cultural heritage as a shared resource to raise awareness of Europe common history and reinforce its sense of common European identity (Vries, 2020). In this sense, Primorac (2018) argues that European Union needs a more explicit European Cultural policy, that

takes a more bottom-up approach to address the diversity of European cultures with a view toward future changes (Primorac et al., 2018).

2.6 Andorran Cultural Policy

Until the moment, Andorra has never had a national cultural policy. As Gibert (2020) states each administration, each department, and each cultural agent has developed different policies based on their idea of what should be done (Gibert, 2020).

Nowadays the Andorran legal framework only includes three legislations related to culture: the heritage law (BOPA, 2014), which is a modification of Law 9/2003 (BOPA, 2003); the law regulating official language (BOPA, 2000), and the copyright law (BOPA, 1999).

As Gibert (2020) confirms even though some cultural-political actions have been done throughout history, no long-term national plan has been done by the administrations. This little will to put culture at the same level as other general policies explain the insufficient law frame. As UNESCO affirms culture is not a question of state (Gibert, 2020).

To revert this tendency in 2020, it was decided to make the White Paper of Culture (Govern d'Andorra, 2021). Its goal was to contextualize the actual cultural state in Andorra. The book is a result of a participative process where all cultural stakeholders made a SWOT to know which are the opportunities, weaknesses, strengths, and threats of Andorran culture. In addition, 7 strategies were presented to comply with the future cultural challenges. Nowadays, for the first time a national cultural strategy is being developed, the Culture 2030 strategy. It is a long-term action plan which will permit to define for the first time in Andorra a cultural policy strategy created with the participation of all cultural stakeholders.

2.7 Cultural sustainability

Cultural sustainability is an academic field (Kagan, 2019) that is difficult to define (Payne & O'Neil, 2019). Authors such as Pascual (2020) and Martinell (2020) consider that "cultural sustainability" is still under construction (Martinell, 2020a; Pascual, 2020). And Throsby adds that it needs to follow the principle of interconnectedness, based on finding the equilibrium between all dimensions of sustainability: "This principle provides for a holistic interpretation of development where no one component of the system should be seen in isolation" (Throsby, 2017a). Some authors have defined cultural sustainability as:

> The manifestation and practice of traditional and new culture as a result of a constant creative process and free individual and collective expression that links the past and present artificial and natural physical space. It generates a dynamic that characterizes the solution of problems, ways of life, art, knowledge, tangible and intangible heritage and especially the identity that together forms a legacy that is expected to reach the future. (Molina Neira, 2018, p. 6).

What is clear is that many authors (Baltà Portolés & Dragićevic Šešić, 2017b; Errichiello & Micera, 2018; Kagan et al., 2018; Molina Neira, 2018; Rayman-Bacchus & Radavoi, 2019; Swanson & DeVereaux, 2017; Wiktor-Mach, 2018a) propose that to make a definition of cultural sustainability it is needed to follow the perspectives or the three roles of culture in Sustainable Development proposed by Dessein et al (2015): Culture in sustainability, culture for sustainability and culture as sustainability (Dessein et al., 2015).

Martinell (2020) also proposes a new perspective that allows further progress in the development of "cultural sustainability". Thus, the author considers that it also includes the relationship of culture with climate change and its relationship with the nature (REDS, 2021). Like this the relationship between the cultural system and the natural environment is a characteristic of cultural sustainability: "Becoming aware of this interdependence must mobilize cultural agents, artists and creators to actively intervene in this global problem to safeguard ways of life, protect significant assets and guarantee the satisfaction of needs for future generations" (Martinell, 2020, p.132). At the same time, the United Nations reinforces this perspective in its 2020 thematic report, where it addresses the cultural and cultural rights dimensions of the current climate emergency,

considering the positive potential of cultures and the exercise of cultural rights to serve as critical instruments in the response to the climate emergency. As the report states: "Among the many threats to culture and cultural rights around the world today, the most significant is the climate emergency" (United Nations, 2020, p.9).

Many academics have studied how culture has been considered a part of Sustainable Development as well as a tool to reach it (Baltà Portolés & Dragićevic Šešić, 2017a; Dessein et al., 2015; Errichiello & Micera, 2018; Kagan et al., 2018; Molina Neira, 2018; Rayman-Bacchus & Radavoi, 2019; Soini & Birkeland, 2014; Swanson & DeVereaux, 2017; Throsby, 2017b; Wiktor-Mach, 2018a).

In this research, cultural sustainability is considered from the UNESCO (2013) perspective where it is defined as a cross-cutting dimension of sustainable development, where culture acts as a driver and enabler of the Sustainable Development (UNESCO, 2013b). In this sense, cultural sustainability is understood from a broad perspective of culture, formed by "intellectual and creative products" in addition to the "life forms and values" (Ferran Vila et al., 2021).

Is clear that cultural sustainability is also known as the fourth pillar by some authors (Asikainen, Brites, Plebanczyk, et al., 2017; Loach et al., 2017a; Soini & Dessein, 2016). According to Culture Action Europe, "a cultural pillar is necessary for its value in the creation of collective narratives, its ability to consolidate communities and foster diversity as an essential element in sustainability" (Culture Action Europe, 2017). This position is also supported by other academics and institutions which claim that culture can offer answers to the global challenges of today's world (Bervar, 2019; Hawkes, 2001; Nurse, 2006; Sabatini, 2019; UNESCO, 2013a).

For this research, we consider that culture is not just a pillar of Sustainable Development, but a transversal dimension (UNESCO, 2018) since "Today, there is a growing awareness that culture plays many roles in sustainability" (Erlewein, 2017, p.1).
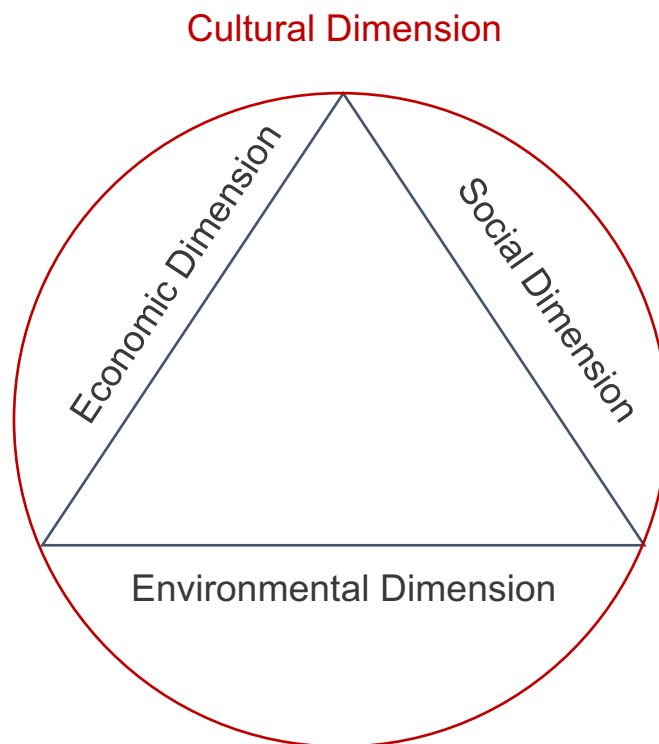
Figure 2: Sustainable Development Dimensions. Source: Own elaborated

2.8 2030 Cultural Sustainability and the 2030 Agenda

Even though for the first time the 2030 Agenda includes culture, it has a subsidiary role. Culture is not considered another dimension, nor an SDG. It is only included punctually in some of the SDGs fields(Erlewein, 2017; Streimikiene et al., 2019; Wiktor-Mach, 2018a). For that reason, many academics remind us of the low impact that culture has on the SDGs (Duxbury et al., 2017b; Erlewein, 2017; Throsby, 2017b; Turner, 2017). "Often approaches that relate culture and development have been limited to statements of intent and have been impractical, which may explain their poor consideration and inclusion in public policies" (Martinell, 2020b, p. 5)**.** According to Throsby (2017), the SDGs definition did not consider the relevant role of culture, focusing more on other aspects of the Sustainable Development such as the environmental and the economic dimensions.

However, Culture is explicitly mentioned within the 2030 Agenda framework regarding education (SDG 4), sustainable cities (SDG 11), food security (SDG 2), environment (SDG 13), economic growth (SDG 8), sustainable consumption, and production patterns (SDG 12), and peaceful and inclusive societies (SDG 17) (Erlewein, 2017; Streimikiene et al., 2019; Wiktor-Mach, 2018a). In addition, SDG 17 encourages inclusive alliances in sectors such as culture that are not otherwise reflected in the 2030 Agenda (Luque Gallegos, 2015).

According to UNESCO: "The 2030 Agenda has opened up new avenues to integrate culture into policies for social and economic inclusion and environmental sustainability with innovative solutions that are state-owned" (UNESCO, 2018, p.3).

UNESCO has also made a new approach related to culture and the 2030 Agenda with the Culture 2030 Indicators (UNESCO, 2019b). As Zheng (2021) explains these assess the progress of culture's contribution to the 2030 Agenda as well as encourage actions in mainstreaming (Zheng et al., 2021). According to UNESCO, these indicators become a framework to measure and monitor the progress of culture's contribution to the national and local implementation of the SDGs. The Culture 2030 Indicators are organized into four dimensions: Environment and resilience, Prosperity and livelihood, knowledge and skills, and inclusion and participation.

According to UNESCO, each one combines different SDGs and Targets to capture the multidimensional and cross-cutting contribution of culture in the Sustainable Development (UNESCO 2019 p.27). As Bacchini and Valentino (2021) state the Culture 2030 Indicators serve to build a coherent and strong narrative on culture and development that is evidence-based. But above all, these thematic Indicators serve to strengthen the transversal visibility of culture in the 2030 Agenda (Bacchini & Valentino, 2021). This view is contrasted by Demartini (2021) who is critical of the design and the practical application of the Culture 2030 Indicators to the institutions, organizations, and enterprises of the cultural sector (Demartini et al., 2021).

2.9 Cultural policies and Sustainable Development in European Union

Since the 2030 Agenda's adoption, the EU has progressively integrated the sustainable cultural dimension into its politics. Under the New Strategic Agenda (2019-2024) general framework and the EU strategical approximation to Sustainable Development, some key initiatives have been completed to incorporate the role of culture. These are the New European Cultural Agenda, the modified Council Cultural work plan (2019-2022), and the Council resolution for a cultural dimension in Sustainable Development (EUNIC, 2021; Lamonica, 2021).

In the new European Cultural agenda, the Sustainable Development vision is treated from the cultural tourism perspective. Culture is also treated as a driver for sustainable social and economic development. And in between the 10 European initiatives proposed 2 of them are related to culture: Heritage and transition, and tourism and heritage (Comisión Europea, 2018).

In the Council Cultural work plan it is established that cultural heritage sustainabitily is a priority "el patrimonio cultural es la manifestación de la diversidad cultural heredada de generaciones anteriores y a la vez un recurso que favorece el DS cultural, social, medioambiental y económico en Europa (Consejo UE, 2019, p. 14).

In 2019, European Council approved a resolution to enhance the cultural dimension of Sustainable Development. Its main goal is to develop an action plan where culture is an instrument for the Sustainable Development (Council of the European Union, 2019).

In the conclusions of the EU strategic approach for international cultural relations sustainable development is also included. The goal is to: "fomentar la enseñanza mutua, el entendimiento transcultural y la confianza entre la UE y sus socios en las relaciones exteriores, capacitando al mismo tiempo a los sectores culturales locales como motores de un desarrollo inclusivo y sostenible y del progreso social y cultural, y fomentar la diversidad cultural, la innovación y la resiliencia económica" (Consejo UE, 2021, p. 7). In addition, it also supports the efforts to reinforce the culture role as an horizontal capacitation factor for the sustainable development goals (Consejo UE, 2021, p. 8).

In 2021, thanks to a petition from European Commission, realized through the Voices of Culture platform, a two-day webinar between the Commission and the Cultural sector took place. The main goal was to make suggestions to create an action plan for the cultural dimension of Sustainable Development. 44 participants confirmed that the 2030 Agenda and the SDGs can also be considered as a vital frame for the sustainable development cultural dimension. In addition, they also confirmed that cultural stakeholders are and always will be prepared to contribute with success to the global agendas (European Comission, 2021).

2.10   Cultural policy and Sustainable Development in Andorra

Nowadays, the Andorran cultural policy is in full transformation. As it has already been stated, in 2020 a White Paper of Culture was formulated (Govern d'Andorra, 2021) and currently, the Culture 2030 strategy is being developed. Concerning the White Paper of Culture, one of the seven challenges for the future presented is centered on Sustainable Development. It is Challenge number 6 titled "sustainability and cultural tourism" where four main contributions are made.

The first one establishes cultural tourism as a strength for the economical dynamization of the country. The second one, states that public and private institutions' cultural policies must be aligned with the United Nations 2030 Agenda and the 17 SDGs. The third one wants to fulfill a more stable and profitable relationship between tourism and culture. The last one proposes to watch over biodiversity, cultural heritage conservation, and its values. It is also wanted to guarantee the maintenance of natural processes through more sustainable tourism management.

2.11   Institutional Communication in Sustainable Development

According to Bittner-Fesseler & Weicht (2020), communication becomes a necessary component of sustainability (Bittner-fesseler & Weicht, 2020). Both, in the internal and external communication of institutions, communication is of paramount importance in the

sustainability (Aladro Vico, 2020). Sulkowski et al. (2018) consider that proactive engagement and cooperation with the stakeholders need to be organized in five ways involving communication to succeed in the Sustainable Development engagement. There is a need to inform, educate, raise awareness and emotionally stimulate stakeholders (Sulkowski et al., 2018). In the same line Allen (2016) proposes that communication of sustainable development can be used to gain consent, achieve control, enlist cooperation, enact accountability, increase participation, enhance trust and serve as a mechanism of corporate governance (Allen, 2016). With a more concrete contribution, Mulholland (2019) propose there are 5 major recommendations to improve institutional communication for sustainable development: it is necessary to know the target audience, to make a sustainable development positive communication, based on good storytelling, which connects and mainstreams the SDGs in everyday life based on resources as a primary need (Mulholland, 2019).

Finally, the Europe Sustainable Development report (2021) proposes four priority actions to accelerate the SDGs in the EU and internationally. The second one is directed to communication where is presented that a communication issue will be prepared by the European Commission to clarify how the EU aims to achieve the SDGs including targets, timelines, and roadmaps (Sustainable Development Solutions Network; European Environmental Policy, 2021).

Just to finish, this state of the art literature's review is obviously a foundation of what will be developed in chapters 3, 4 and 5 that includes an specific literature review for each research. The main proposal of this section is to introduce the literature review in order to contextualize the research, based on the main topics latest contributions that have been made.

3. Cultural Sustainability and the SDGs: Strategies and Priorities in the European Union[1]

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3.1 Introduction

Sustainability, defined as the "development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (Brundtland et al., 1987, p.23) is the new paradigm in the XXI contemporary world (Turner, 2017). With the main objective of improving sustainability in all its dimensions, in 2015 the United Nations (hereinafter UN) adopted the 2030 Agenda, which is an "action plan for people, planet and prosperity addressed to all world countries, regardless of their level of development, to eradicate poverty, protecting the planet, strengthening universal peace and access to justice" (United Nations, 2016c). The 2030 Agenda contained 17 Sustainable Development Goals (hereinafter SDGs) distributed in 169 specific targets and organized in five dimensions. The first three dimensions People, Planet, and Prosperity are also known as the Triple Bottom Line or the 3Ps, and they were identified by Elkinton (1998) as the pillars of the sustainable development (Elkinjton, 1998). People are the human capital, the Planet the practices that do not compromise environmental resources for future generations, and Profit focuses on the economic impact of any action (Alhaddi, 2015). Even so, since the 2030 Agenda approval, two more dimensions have been integrated: Partnership, which strengthens the stakeholder's capacity to work together, and Peace, which together with justice and institutions are essentially complementary to the three central dimensions (Wiktor-Mach, 2018a). For years, since the publishing of the Brundtland report (Brundtland et al., 1987), the sustainability concept has been linked mainly to the environmental dimension, nevertheless, in the last decade, scholars have been stating that sustainability refers to policies and actions oriented towards realizing sustainable development of the natural environment, society, and economy, evaluating the impact of any action into these three dimensions (Miotto, Blanco-González, et al., 2020; Tollin & Christensen, 2019).

From the cultural perspective, historically, the role of culture has been claimed as one more pillar or dimension of sustainability (Hawkes, 2001; UCLG, 2015). According to John Hawkes: "The initial strategies that need to be implemented to successfully achieve sustainability must be cultural ones" (Hawkes, 2001, p. 12). Nevertheless, the main

cultural actors, such as UNESCO, confirm that culture is still a 'missing pillar' of sustainability and its role is still limited (Throsby, 2017b; Turner, 2017; Wiktor-Mach, 2018a).

In this chapter, we aim to analyze how SDGs are included in the EU cultural policies, and which are the priorities of the EU in the cultural sustainability agenda. The objective is to contribute to the academic field of cultural sustainability, identifying the most relevant SDGs for the European agenda. According to Kagan (2019), it does exist a research field on cultural sustainability focused on several Humanities and Social Sciences areas and we aim to contribute to this research agenda to help policymakers and the cultural and creative industry to better align and focus their effort to succeed in the 2030 Agenda. According to the results and conclusions of the research, we will propose some actions that the European Union could implement to help the European countries to achieve the 2030 Agenda's goals.

To define the concept of cultural sustainability we align ourselves with the approach of culture in/for/as sustainability proposed by Dessein, Soini, Fairclough, & Horlings (2015), and by the UNESCO (2019) which relates to the transversal role of culture as a driver of sustainable development Dessein et al (2015) consider cultural sustainability from the perspective of intellectual and creative products and also as societal beliefs and practices. In this definition of cultural sustainability, culture includes the different forms of arts and the creative industry. UNESCO, for its part, proposes that culture contributes transversally to each of the five dimensions of sustainability (people, planet, profit, peace, partnerships), and it proposes that it has an important role in driving the Sustainable Development, contributing to creating economic, ecological and social benefits (UNESCO, 2019b; Wiktor-Mach, 2018a).

In this chapter we analyze the grade of inclusion of the SDGs into the EU cultural policies, considering cultural policies as the strategic basis of cultural sustainability. We performed a content analysis of how the SDGs are represented in the EU country's cultural policies. The conclusions show that the EU cultural policies, although not explicitly, include the SDGs in the creation of strategies, policies, projects, and actions. The European Union has a great opportunity to boost these strategies and we propose a more relevant leading role in this European journey through sustainability in general and,

specifically, in the cultural dimension.

This chapter is organized as follows: first, we perform the literature review focused on introducing the 2030 Agenda and proposing a framework for cultural sustainability and cultural policies in the European Union (hereinafter EU). Afterward, we present the methodology, the results, and the discussion. We finalize with the research's conclusions, and we propose possible proactive actions for the EU and further future research lines.

3.2 Literature Review

3.2.1 Introduction to the 2030 Agenda and the SDGs

During the Sustainable Development Summit "Transforming our world" celebrated in 2015, the UN published the 2030 Agenda for Sustainable Development, asking all the UN member states to work together for a better and more just world. This Agenda organized around 17 major Goals, the SDGs, is an action plan in favor of people, planet, and prosperity for all world countries, regardless of their level of development, and to strengthen universal peace and access to justice. This resolution recognizes that today's world challenge is poverty eradication and the planet healing and environmental protection (United Nations, 2016c).

To achieve long-term global Sustainable Development (United Nations, 2019b), the 2030 Agenda aims to involve the largest group of stakeholders, such as all the territorial actors, the local and regional governments, the private business sector, the financial sector, the knowledge, and education industry and the whole organized civil society (Alburquerque Llorens, 2019). All the involved actors are relevant and necessary, nevertheless, according to Gusmão Caiado, Leal Filho, Quelhas, Luiz de Mattos Nascimento, & Ávila (2018), there is a specific need to invest in education and information, political leadership and governance in both national and local governments, as in business. (Beyne, 2020; Gusmão Caiado et al., 2018).

The 17 SDGs are organized into 169 specific and integrated goals and 230 indicators that cover the economic, social, and environmental dimensions of Sustainable Development. The whole 2030 Agenda's objective is to reconcile the economic well-

being, natural resources, and society, while avoiding compromising the possibility of life on the planet and the human species' life quality (General Assembly of United Nations, 2015). The SDGs represent a new perspective of global governance, different from previous laws and regulations, which aims to overcome current negative global trends, thanks to the collaboration between different stakeholders at different levels, thus creating inclusive synergies that allow the SDGs multiple implementation (Saito et al., 2017). As proposed by Sanahuja & Vázquez (2017) the SDGs have many potentialities, such as: conceiving development in a multidimensional and not just "economic" way, providing integrated and indivisible content of universal Sustainable Development priorities, bringing together two converging agendas such as human development and Sustainable Development, proposing a universal strategy, mobilizing the political role and global citizenship, and contributing to improve the provision of global public goods. But the same authors also add that these SDGs can have a series of risks, pointing out three especially relevant risks: the possibility of having a reductionist approach to a complex reality such as sustainable human development, a difficult way of evaluating each country's contribution to achieving global goals, and finally there is a risk of prioritizing purely quantitative development indicators (Sanahuja & Vázquez, 2017).

If we take into consideration how the 2030 Agenda is progressing, according to the report made by the UN General Secretariat on the SDGs evolution, we are alerted that "the shift in development pathways to generate the transformation required to meet the SDGs by 2030 is not yet advancing at the speed or scale required" (United Nations, 2019b, p.i). Especially now (2020) that "due to the COVID-19, an unprecedented health, economic and social crisis is threatening lives and livelihoods, making it even more difficult to achieve the SDGs" (United Nations, 2020, p.3). To overcome these obstacles, Sachs et al. propose bringing together the SDGs into six major necessary transformations to achieve the SDGs more efficiently (Sachs et al., 2019). These transformations are education, gender, and inequalities; health, well-being, and demographics; decarbonized energy and sustainable industry; sustainable food, land, water, and oceans; sustainable cities and communities; and the digital revolution for Sustainable Development.

3.2.2 Cultural sustainability framework

Research in cultural sustainability has highlighted that this concept should be treated as multidimensional and dynamic. According to Kangas, Duxbury, & De Beukelaer (2017) "The concepts and frameworks that have evolved to situate culture in sustainability contexts have demonstrated multidisciplinarity, substantial flexibility, and a widening plurality of approaches over time" (Kangas, Duxbury, & De Beukelaer, 2017b). According to Molina Neira, we define cultural sustainability as:

> The manifestation and practice of traditional and new culture as a result of a constant creative process and free individual and collective expression that links the past and present in the artificial and natural physical space. It generates a dynamic that characterizes the solution of problems, ways of life, art, knowledge, tangible and intangible heritage and especially the identity that together forms a legacy that is expected to reach the future. (Molina Neira, 2018, p. 6)

In this chapter we consider cultural sustainability from the cultural perspective as "intellectual and creative products" and as "societal beliefs and practices", but it is clear that cultural sustainability is also known as the fourth pillar by authors such as Soini & Dessein (2016), Asikainen, Brites, Plebanczyk, Rogac mitjatovic, & Soini, (2017) y Loach, Rowley, & Griffiths (2017), among others. According to Culture Action Europe, "a cultural pillar is necessary for its value in the creation of collective narratives, its ability to consolidate communities and foster diversity as an essential element in sustainability" (Culture Action Europe, 2017). This position is also supported by other academics and institutions which claim that culture can offer answers to the global challenges of today's world (Bervar, 2019; Hawkes, 2001; Nurse, 2006; Sabatini, 2019; UNESCO, 2013a).

This commonly accepted approach narrows the definition of culture only to arts and creative-cultural industry, and it may devalue the connections to broader social and environmental issues (Astara, 2014). For this research, we consider that culture is not just a pillar of the Sustainable Development, but a transversal dimension (UNESCO, 2018) since "Today, there is a growing awareness that culture plays many roles in sustainability" (Erlewein, 2017, p.1).

Cultural sustainability is also defined in the conceptual framework proposed by the European Association for Science and Technology and the COST.eu network through the Action IS1007 (Dessein et al., 2015). Culture is considered part of the Sustainable Development and a tool to reach it (Baltà Portolés & Dragićevic Šešić, 2017; Dessein et al., 2015; Errichiello & Micera, 2018; Kagan et al., 2018; Molina Neira, 2018; Rayman-Bacchus & Radavoi, 2019; Swanson & DeVereaux, 2017; Throsby, 2017b; Wiktor-Mach, 2018).

Table 2. Cultural Sustainability Theoretical Framework (Dessein et al. 2015)

Conceptual Framework "Culture in, for, as Sustainable Development" (Dessein et al. 2015)	Explanation
Culture in Sustainability	culture as another dimension of Sustainable Development *Intellectual and creative products* *Culture as a driver (UNESCO)*
Culture for Sustainability	culture as a mediator between the environmental, economic, and social dimensions *society's beliefs and practices* *Culture as an enabler (UNESCO)*
Culture as Sustainability	culture as a basis for Sustainable Development *society beliefs and practices* *Culture as an enabler (UNESCO)*

Source: Owned elaboration based on Dessein et al. 2015

UNESCO affirms the role of culture as an enabler and driver of Sustainable Development (Wiktor-Mach, 2018a), considering culture as a tool for poverty reduction, job creation, social inclusion, sustainable urban development, and revitalization. Tangible and intangible heritage (monuments, traditions, unique identity, local cultural services,

music, etc.) are useful, for example, for cultural tourism, and to provide jobs and revenue to local people, including marginalized groups. Culture is a tool to mitigate the effects of climate change through each country's knowledge and cultural heritage (Barker, 2019; Wiktor-Mach, 2018).

Culture and the creative industry have the responsibility to safeguard and sustain cultural practices, and rights; to 'green' the operations and impacts of cultural organizations and industries; to raise awareness and catalyze actions about sustainability and climate change; and to foster 'ecological citizenship' (Duxbury et al., 2017; Isar, 2017; Jeannotte, 2017; Loach et al., 2017; Maxwell & Miller, 2017; Throsby, 2017).

3.2.3 The 2030 Agenda and the cultural sustainability

Culture and sustainability are necessary linked and relevant, nevertheless, most academics underline the low impact of culture on the SDGs (Duxbury et al., 2017b; Erlewein, 2017; Throsby, 2017b; Turner, 2017). Actually, "Often approaches that relate culture and development have been limited to statements of intent and have been impractical, which may explain their poor consideration and inclusion in public policies" (Martinell, 2020b, p. 5)**.** According to Throsby (2017), the SDGs definition did not take into account the relevant role of culture, focusing more on other aspects of the Sustainable Development such as the environmental and the economic dimensions.

However, Culture is explicitly mentioned within the 2030 Agenda framework regarding education (SDG 4), sustainable cities (SDG 11), food security (SDG 2), environment (SDG 13), economic growth (SDG 8), sustainable consumption and production patterns (SDG 12), and peaceful and inclusive societies (SDG 17) (Erlewein, 2017; Streimikiene et al., 2019; Wiktor-Mach, 2018a). In addition, SDG 17 encourages inclusive alliances in sectors such as culture that are not otherwise reflected in the 2030 Agenda (Luque Gallegos, 2015). The leading role given to culture within this agenda is unparalleled and unprecedented within international agendas on development, as culture is now made explicit (Erlewein, 2017).

According to UNESCO: "The 2030 Agenda has opened up new avenues to

integrate culture into policies for social and economic inclusion and environmental sustainability with innovative solutions that are state-owned" (UNESCO, 2018, p.3). The UNESCO has recently defined 22 thematic indicators to measure and monitor the progress of culture in the national and local SDGs implementation (Petti et al., 2020; UNESCO, 2019b) and the relationship between the value created by culture and the SDGs implementation is a frequent topic of research (Streimikiene et al., 2019).

3.2.4 The cultural policies' current state and their relationship with the Sustainable Development in the EU

Cultural policies are "understood as the promotion or prohibition of cultural practices and values by governments, corporations, other institutions and individuals" (International Journal of Cultural Policy, 2020). We refer to EU cultural policies, we mean the cultural policies of each member state, since, from a technical perspective, the EU does not have a common cultural policy, as it does in other areas where its competencies go beyond national jurisdiction. In the case of culture, the principle of subsidiarity prevails, giving the power to the member states to have exclusive competence in making decisions and carrying out actions. Nevertheless, there are common cultural programs that promote culture in the EU, such as the Creative Cities program, the Media program, and the European Capital of Culture, among others. (Xuereb, 2018).

In the EU countries, cultural policies have evolved a lot in the last 20 years. As a widespread trend, they have been decentralized, giving more power to regional, local, private sector, and civil society authorities, ceasing to be conceived as an isolated sector to become an essential dimension of public action: "Since the adoption of the 2030 Agenda, the contribution of culture to Sustainable Development has been more explicitly expressed in national and local cultural policies" (UNESCO, 2019a, p.11). Furthermore, regarding cultural policy issues, the current trend shows that this has expanded beyond the protection of cultural heritage, the central axis of traditional European cultural policies. Nowadays cultural policies include cultural diversity, social inclusion, intangible heritage, cultural products, and services such as economic growth, education, and cultural

diplomacy (UNESCO, 2019a, p.16)**.**

These cultural policies rarely explicitly incorporate the concept of Sustainable Development and to counteract this situation, the EU, which has been working on Sustainable Development since the Amsterdam Treaty (1999), and that supports the 2030 Agenda, has recently approved a resolution that aims to develop an action plan about culture as a tool for Sustainable Development (Council of the European Union, 2019).

Table 3: EU Council (2019) resolution on Culture and Sustainable Development

EU Council (2019) resolution on Culture and Sustainable Development
1. Promoting the cultural dimension of Sustainable Development
2. Integrating cultural policies into Sustainable Development strategies
3. Reviewing cultural policies to maximize their contribution to sustainability
4. Exchange information and good practices
5. Include Culture in the Voluntary National Review Reports at the United Nations Political Forums
6. Committing citizens, especially youth and children, and the cultural and creative sectors to participate in the integrated and active governance of culture and Sustainable Development
7. To work together with other European institutions and their publics of interest to unlock the high potential that culture has for sustainability, especially with the Development Commission for the creation of the action plan for the cultural dimension of SD
8. To create, as soon as possible, a working group on the cultural dimension of Sustainable Development (Council of the European Union, 2020)

Source: Own elaboration

3.3   Research Methodology

The main objective of this research is to analyze how EU cultural policies include SDGs references and to define which are the EU priorities within the 2030 Agenda in terms of culture. We carried out a content analysis of the EU member states cultural policies regarding the SDGs. We demonstrate that, even though the SDGs are not explicitly cited, they are embedded in the content of the different cultural policies.

The analyzed documents for this study are the EU country's profiles created by the cultural policies experts and published in the Compendium of Cultural Policies & Trends project. (Boekman Foundation, 2020b). This project was initiated in 1998 by the European Council and the ERICarts Institute and is an online platform for information and monitoring of cultural policies in different countries in Europe and around the world. Currently, more than 100 cultural policy researchers from 43 different countries are collaborating on this project: "The Compendium plays a crucial role in developing knowledge, interaction and exchange in the global community regarding cultural policies" (Boekman Foundation, 2020b). Each country has a public profile that contains information about its historical development in cultural policies, present structure, financial details, cultural industries, etc. The information presented in each country's profile comes from a variety of sources such as official documents from different governments, reports made by ministries, research studies, reports or manifestos made by lobbyists, statutes of artists and cultural producers, and also from political campaigns or the media (Boekman Foundation, 2020b).

The analyzed country's profiles were the ones updated since 2015. The sample that fulfilled this requirement included 18 of the 27 EU countries: Austria, Belgium, Bulgaria, Croatia, Czech Republic, Finland, France, Germany, Hungary, Ireland, Italy, Lithuania, Malta, Poland, Slovakia, Spain, and the Netherlands.

A content analysis was performed, as a set of interpretive procedures of communicative products (Piñuel Raigada, 2002) and a method to study and analyze communications in a systematic, objective, and quantitative way (Noguero, 2002).

A semantic, qualitative, and interpretative content analysis based on Coding was performed (Friese, 2011; Olabuénaga, 2012). The types of codes used were previously

generated according to the previously designed theoretical framework (Holton & Walsh, 2017; Trinidad-Requena et al., 2006). Two groups of codes were applied. One group was made by the 17 SDGs of the UN 2030 Agenda, to categorize the scope of sustainability in European cultural policies. Additionally, the second group of codes was added, to evaluate the grade of implementation identifying if the mentioned topics were policies, projects, or actions. With this second coding, we meant to evaluate the level of achievement and concreteness of each cultural proposal, considering policies as the most theoretical and abstract stage and the actions as the most tactical and practical one.

We analyzed the countries' reports published by culturalpolicies.net not older than five years from the time of the research and we performed a manual content analysis of the text, coding each paragraph with a tag. The codes/tags were pre-established since we used the actual 17 Sustainable Developing Goals defined by the UN. We associated a code/tag to each paragraph, assigning each part of the text to the related SDG. With this methodology, we could understand how often and with what intensity each country talks about policies, projects, and actions, related to each of the 17 SDGs.

This methodology has also been used and tested previously in similar studies (Horne et al., 2020; Miotto et al., 2019).

3.4 Results

3.4.1 Overall results

Results show that the most referred SDGs in the EU countries' cultural policies are first the SDG 11 Sustainable cities and communities; the second place, SDG 4 Quality Education, and third SDG 10 Reduced Inequalities. Follow in decreasing order: SDG 17 Partnerships for the goals, SDG 16 Peace, Justice and Strong Institutions, SDG 13 Climate Action, SDG 8 Decent Work and Economic Growth, and finally, SDG 5 Gender equality. The other SDGs have no occurrence or are so minimal that they cannot be considered.

Figure 3: SDGs in EU Cultural Policies. Source: Own elaborated

Regarding the grade of concreteness and implementation of the mentioned topics, results show that mostly they are presented in the form of policies, representing 67.48% of the total. The 28.64% are considered projects related to the SDGs and only the 3.88% of the analyzed quotes described concrete and implemented actions (Fig. 4 and 5).
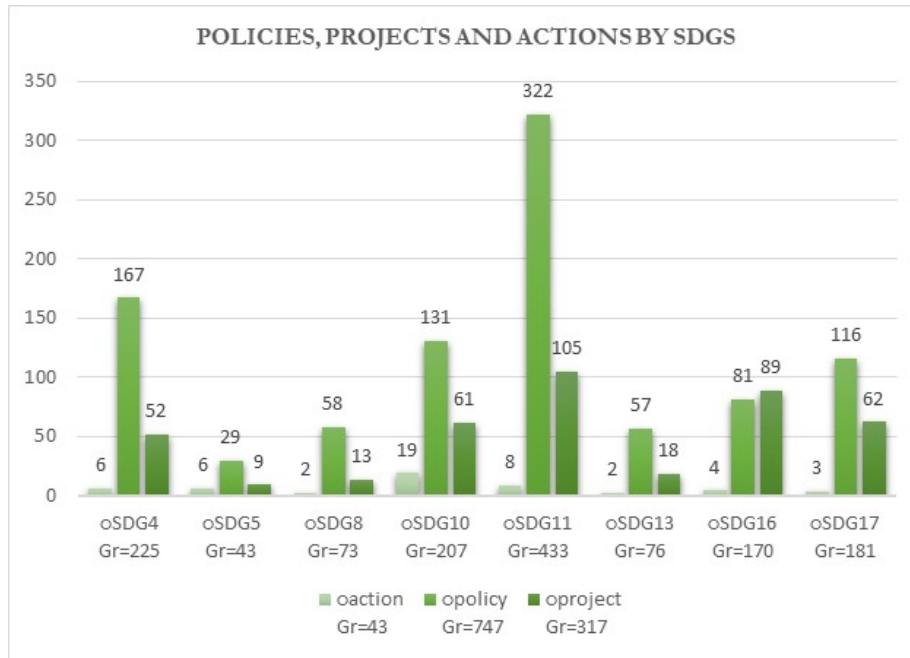
Figure 4: *Policies, projects, and actions by SDGs. Source: Own elaborated*
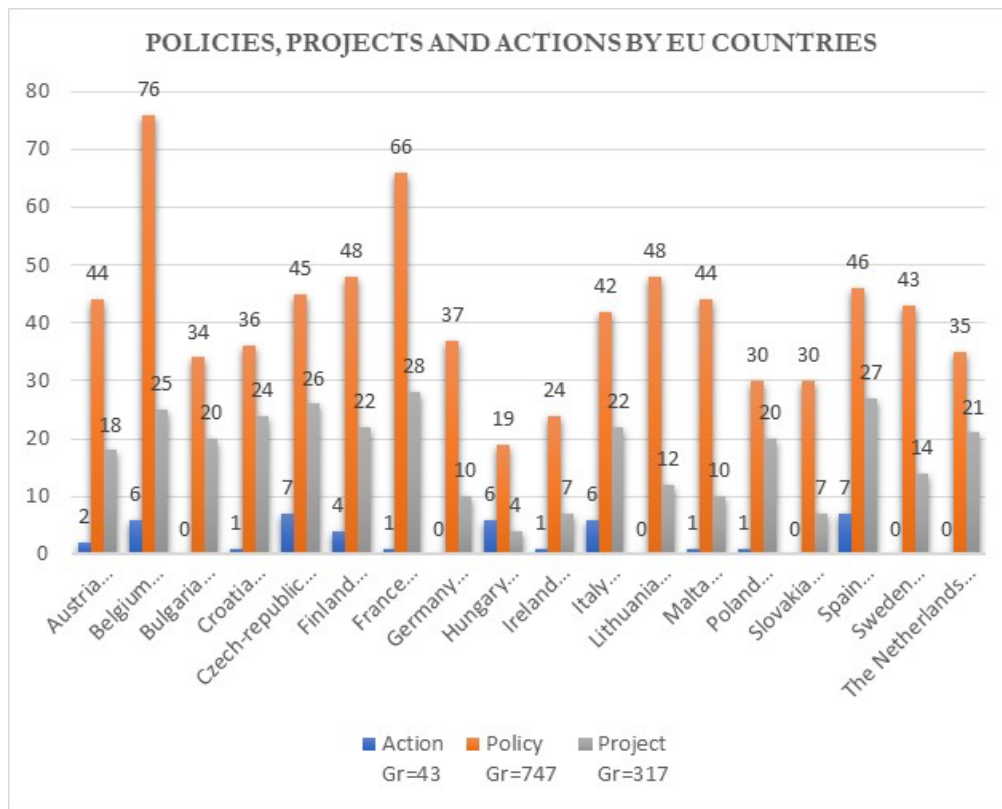
Figure 5: *Policies, projects, and actions by EU countries. Source Own elaborated*

The most active countries in the EU in terms of SDGs and cultural policies are France, Belgium, Spain, Italy, and Finland. On the other hand, the countries with the least SDGs are Hungary and Ireland. Even so, we believe it is important to emphasize that all the analyzed countries comply with a minimum number of themes related to the SDGs. No country does not include any of the concepts contained in the SDGs in its cultural policies (Fig. 6).
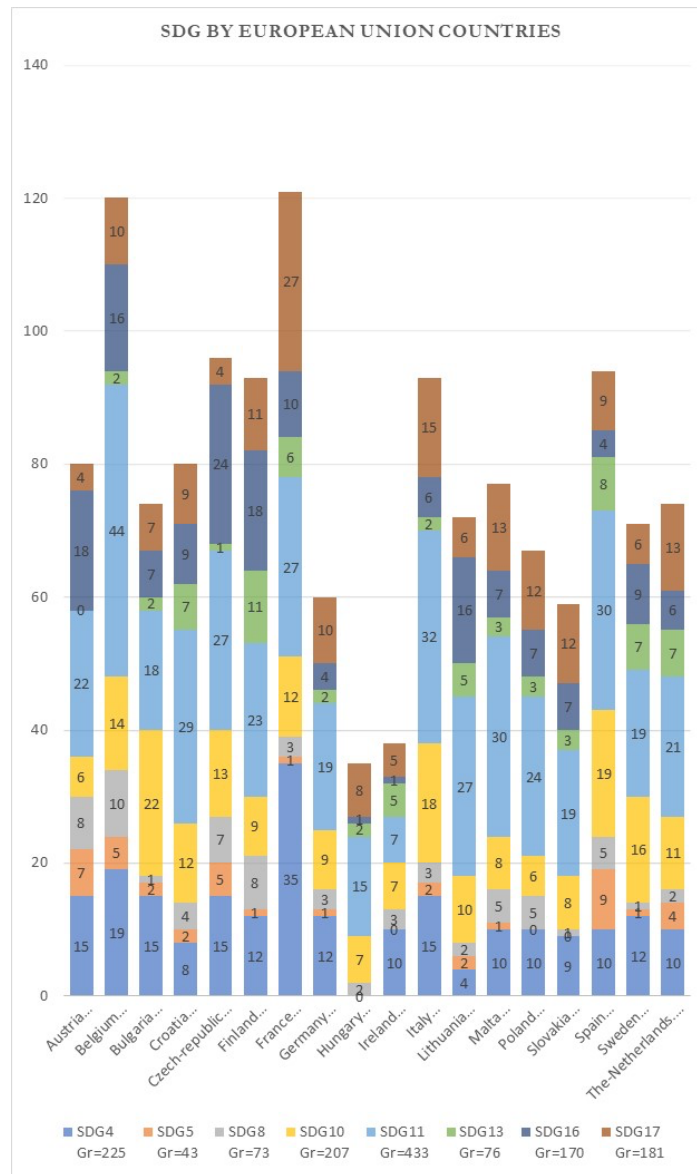
Figure 6: *SDGs by EU countries. Source: Own elaborated*

3.5 Discussion

According to this research's results, the cultural policies of the EU countries include the SDGs in a non-explicit way but refer to topics related to the 2030 Agenda (Table 4).

Table 4: SDGs Targets included in the EU cultural policies

SDG	TARGET	ASSOCIATED CONCEPT
	11.4	Protecting and preserving the natural and cultural heritage
	Generic	Ensuring inclusive and equitable quality education
	4.7	Cultural Diversity
	10.2	Empowering and promoting social, economic, and political inclusion for all
	10.7	Facilitate orderly, safe, and responsible migration and mobility of people
	16.10	Ensure public access to information and protect fundamental freedoms
	17.16	Partnerships to mobilize and share knowledge, skills, technology, and financial resources to achieve the SDG
	13.3	Improve education and raise human and institutional awareness to mitigate, adapt, reduce, and anticipate the impact of climate change
	Generic	Promote sustainable economic growth and decent work for all
	8.3	Creativity and innovation
	8.9	Promoting sustainable tourism
	5.1	Ending all forms of discrimination against women and girls

Source: Own elaboration

SDG 11 Sustainable Cities and Communities

SDG 11 aims to make cities inclusive, safe, resilient and sustainable (United Nations, 2016a).

SDG 11 is the one that appears the most, in the analyzed EU country's cultural policies. The most active countries are Belgium, Italy, Spain, and Malta. Proposals refer to protecting and safeguarding the world's cultural and natural heritage, For example, in the case of the Italian report: "Heritage has always been at the core of Italy's cultural policy" (Bodo & Bodo, 2016).

SDG 4 Quality Education

The SDG 4 overall objective is to ensure quality and inclusive education for all and to promote lifelong learning. Education makes it possible to break the cycle of poverty, reduce inequalities and achieve gender equality, promote people's tolerance, and contribute to the creation of peaceful societies. It also empowers people to live more healthily and sustainably (United Nations, 2020b).

SDG 4 is the second most represented, and the most active countries are France, Belgium, Austria, Czech Republic, Italy, and Bulgaria. Often countries explicitly refer to the contribution of culture to Sustainable Development through the concept of cultural diversity (Petrová, 2011).

SDG 10 Reduce Inequalities

SDG 10 aims to reduce inequalities in all countries. These inequalities are based on income, gender, age, disability, sexual orientation, race, class, ethnicity, and religion; and they continue to persist around the world and in all countries. (United Nations, 2015a). SDG 10 is the third most represented and the most active countries in this aspect are Bulgaria, Spain, Italy, and Sweden. The cultural policies analyzed are aimed at improving social cohesion, helping minority groups, groups with disabilities, and promoting cultural diversity and cohesion, such as the French example: "Yet, the role of culture as a factor of social cohesion is recognized as an essential fact in the cultural policies led in France at all territorial levels" (Ealth, 2016, pag.28); or the Spanish one: " The recognition of another form of cultural diversity beyond national borders was included in the cultural

policy agendas, as part of the social integration of immigrant groups" (Villarroya & Ateca-amestoy, 2019).

SDG 17 Partnerships for the Goals

SDG 17 aims to revitalize global partnerships for Sustainable Development. The Agenda 2030 claims governments, civil societies, scientists, academia, and the private sector to work together for the SDGs achievement (United Nations, 2016b).

SDG 17 is the fourth most used, the most active countries on the SDG 17 are France, Italy, Malta, and the Netherlands. Countries highlight the cooperation with the European Council, and other EU institutions, with projects such as the European Cultural Capital (Blumenreich, 2016).

SDG 16 Peace, Justice, and Strong Institutions

SDG16 aims to promote peaceful and inclusive societies for Sustainable Development, provide access to justice for all, and to build effective and inclusive institutions at all levels. (United Nations, 2019a).

SDG 16 is in fifth place in the research results. The most active countries are the Czech Republic, Austria, Finland, and Belgium. In the analyzed cultural policies, the focus is on the right to access to media, digitized heritage, and cultural information. As an example, in Sweden: "One of the overall aims of measures taken by the Swedish government within the field of culture and media is to safeguard freedom of expression, accessibility, and diversity of content" (Harding, 2017).

SDG 13 Climate Action

SDG 13 aims to urgently combat climate change and its impacts to build a sustainable world for all (United Nations, 2020a).

SDG 13 is the sixth most represented. Specifically, Finland is the country that offers the clearest example of relations between culture and climate change, since its cultural policy is strategically related to the environmental policies: "The goals of the cultural environment strategy have been crystallized into three viewpoints: cultural environment as an important resource, Sustainable Development, and good

administration" (Kanerva & Mitchell, 2017).

SDG 8 Decent Work and Economic Growth

SDG 8 aims to promote inclusive and sustainable economic growth and promote employment and decent work for all. Inclusive and sustainable economic growth leads to progress, the creation of decent jobs for all, and the improvement of living standards for all people (United Nations, 2017).

SDG 8 is in seventh place in the analyzed data. The most active countries are Belgium, Austria, and Finland. Policies are related to this SDG focus on culture and creativity as tools for economic growth. (Attard, 2015). As an example, in Belgium: "The Walloon Region has set up this framework program to restructure, reinforce and modernize its economic fabric, by placing creativity and innovation at the heart of the Walloon project". Besides some regions highlight the importance of sustainable tourism based on culture as a source of sustainable growth (Rimkuté, 2020).

SDG 5 Gender Equality

SDG 5 aims to achieve gender equality and empower women and girls around the world (United Nations, 2020c).

SDG 5 is in the eighth position of the relevance of the analyzed countries. The most active country is Spain, followed by Belgium and Austria, culture is seen as a tool for closing the gender gap (Villarroya & Ateca-amestoy, 2019).

3.6 Conclusions

The overall results of this research show that the cultural policies of EU countries do include the UN 2030 Agenda SDGs, even if not explicitly. Specifically, we highlight 8 specific topics within the 17 SDGs indicators: Cultural and Natural Heritage (SDG 11), Cultural Education (SDG 4), Cultural Diversity (SDG 4), Social Inclusion (SDG 10), Access to Information (SDG 16), Cooperation with other Institutions (SDG 17), Environment (SDG 13), Economic Growth (SDG8) and Gender Equality (SDG 5).

Specifically, the research also confirms the theoretical framework defined by international organizations and academic studies (Dessein et al., 2015; Duxbury et al., 2017b; Kangas, Duxbury, & De Beukelaer, 2017b; Molina Neira, 2018; UNESCO, 2013a, 2019b; Wiktor-Mach, 2018a). It is confirmed that the SDGs topics are represented in the EU countries' cultural policies, but do not explicitly mention each SDG or the Agenda 2030 framework (UNESCO, 2019a, p.11).

As a novelty for the sustainable cultural field, we found that the great majority of the proposals made by each country in its cultural policies are broadly theoretical and aspirational and have not been put into practice yet. In this sense, the scope of these policies is in the theoretical stage rather than in their practical or tactical application, through long-term projects. Policymakers should design their strategies with a more practical approach through concrete projects to speed the implementation of the SDGs in the cultural policies and, therefore, promote the 2030 Agenda.

All the EU Countries, even with different approaches and efforts, align with the Sustainable Development when talking about their culture and cultural strategy. The proposals of the EU's cultural policies are aligned on several specific common key topics. These are cultural and natural heritage, social inclusion, cooperation with other institutions, cultural education, cultural diversity, access to information, environment, economic growth, and gender equality. This homogeneity should be taken as positive proof of coordination and common objective within the EU.

Nevertheless, to achieve the objectives of cultural sustainability in the European Union within the framework of the 2030 Agenda, it is necessary to change the EU strategy, being more proactive in the effort to include culture in sustainable development. In this regard, although the "New European Agenda for Culture" was approved by the EU level in 2018, it only contains a paragraph stating that the European Commission intends to use this new Agenda to emphasize the cultural dimension of sustainable development and there is a weak focus on contributing to the implementation of the 2030 Agenda for Sustainable Development of the United Nations (Comisión Europea, 2018). No solid strategic contributions have been made to determine how to implement the 2030 Agenda in the cultural dimension. Even though the European cultural policy is aligned with several SDGs and can contribute significantly to the achievement of these goals, as we have

identified in this article, the European Union has not explicitly and proactively defined policies to foster the countries' pursuit of these objectives.

According to the research results and the literature review, we propose some actions that UE could implement to promote cultural sustainability in the framework of the 2030 agenda. First, the EU should implement a common nomenclature that homogenizes the cultural sustainability of European dimensions in the 2030 Agenda framework. This will help the less advanced countries better understand how sustainability may positively affect the cultural environment.

Second, the EU should define priorities based on the most relevant SDGs for cultural sustainability. Some of these priorities will apply to the whole European Union and others, for example, will be very important for just some countries, as, for example, safeguard cultural heritage for the most touristic countries.

Finally, the EU should define some guidelines to help the states that are less advanced in the sustainability agenda to take as an example the best practices of the more advanced countries.

The first step in this direction, for example, is the proposal made by the Culture Action Europe, Cultural Foundation, and Europa Nostra (Cultural Action Europe et al., 2020) that proposes a Cultural Pact for the EU urging all the EU Institutions, countries, regional and local authorities, civil society, cultural creative and heritage organizations to work together to find sustainable solutions for the future. This pact includes culture in the 2030 Agenda and the Green European Deal, creating a holistic strategy where culture is a cross-cutting multidimensional aspect of sustainability.

Thanks to these proactive actions the EU could be a pioneer and change agent in pursuing the 2030 Agenda Goals, in particular in the field of cultural sustainability, as, in the past, happened when the EU stated the pillars of the policies against the death penalty or about the consumer rights normative.

Besides, policymakers should communicate better these common proposals, to unify their strengths and focus on these priorities reaching better results through cooperation and knowledge transfer, and best practices sharing.

Our chapter's main contribution is the confirmation that EU cultural policies do include the SDGs in their policies, projects, and actions; therefore, cultural sustainability

has an active role in the development of sustainability, even if it is not done explicitly.

In future research we will focus on the study of the role of cultural sustainability in the 2030 Agenda, specifically, developing the state of the art of this concept within the Sustainable Development (Dessein et al., 2015).

4. The SDGs in the EU Cultural Policies: an institutional communication perspective[2]

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4.1 Introduction

In 2015 the United Nations adopted the 2030 Agenda for Sustainable Development. All member states decided to work together for a better and more just world. The Agenda 2030, organized around 17 Sustainable Development Goals, is an action plan in favor of people, planet and prosperity for all world countries, regardless of their level of development, and with the goal of strengthening universal peace and access to justice (Marcolin et al., 2020). In this sense, today's main world challenges are focused on poverty eradication and the planet healing (United Nations, 2016). Since the publishing of the Bruntland report (United Nations, 1987) the sustainability concept was conceived as the "development that meets the needs of the present generations without compromising the ability of future generations to meet their own needs (Brundtland et al., 1987, p.23).

Unfortunately, nowadays the Agenda 2030 has not been fully implemented and a lot of effoirts are still needed (United Nations, 2019b, p.i). The global COVID-19 pandemic had catastrophic effects on people's lives and livelihoods (United Nations, 2020, p.3) and affected negatively the 2030 Agenda implementation (United Nations, 2021), also from a cultural perspective.

Culture role's in the 2030 Agenda has been largely discussed, it is the first time that culture is included in a global sustainable development strategy and it is only explicitly mentioned in some goals regarding education (SDG4), sustainable cities (SDG11), food security (SDG2), environment (SDG13), economic growth (SDG8), sustainable consumption and production patterns (SDG12) and peaceful and inclusive societies (SDG17) (Erlewein, 2017; Streimikiene et al., 2019; Wiktor-Mach, 2018). That is why, most academics highlight the low impact of culture on the SDGs (Duxbury et al., 2017b; Erlewein, 2017; Throsby, 2017; Turner, 2017), and claim that culture needs to be considered as part of the sustainable development and be a tool to reach it (Baltà Portolés & Dragićevic Šešić, 2017; Dessein et al., 2015; Errichiello & Micera, 2018; Kagan et al., 2018; Molina Neira, 2018; Rayman-Bacchus & Radavoi, 2019; Swanson & DeVereaux, 2017; Throsby, 2017b; Wiktor-Mach, 2018). The SDGs offer to the organizations a new lens through which to see and understand the world, inviting them to reinvent themselves,

to reflect on their vision and mission and to adjust to the new context through a triple opportunity for the cultural sector: people, planet and profit (REDS, 2021).

The main goal of this research is to analyse the experts' opinions on Cultural Sustainability and the importance of sustainable development in the EU cultural policies. Besides, the research analyses how institutional communication may contribute to the introduction of the sustainable development, and specifically the SDGs, in the European Union cultural policies definition. In order to achieve these objectives, we share a survey with several experts in the EU cultural policies. The experts' conclusions show that the SDGs need to be explicitly included in the cultural policies, adding a more practical perspective through specific projects and action plans. Cultural sustainability is considered a multidimensional and transversal area of the sustainable development where intellectual and creative products, as well as beliefs and societal practices have a positive impact on the society as drivers and enabler of the 2030 Agenda (Kagan, 2019). Finally, the conclusions show that the institutional communication is a strategic factor for the success of sustainable development in terms of cultural policies and cultural sustainability in the European Union.

This chapter is organized as follows: first we perform a literature review focused on the research field of cultural sustainability, cultural policies and the institutional communication from a EU perspective. Afterward, we present the methodology, the results, and the conclusions.

4.2 Literature Review

4.2.1   Cultural sustainability framework

Cultural sustainability is a multidisciplinary and flexible concept (Duxbury et al., 2017a). As per Soini & Birkeland (2014) cultural sustainability is organized around seven storylines: heritage, vitality, economic vitality, diversity, locality, eco-cultural resilience, and eco-cultural civilization (Soini & Birkeland, 2014). But making a clear and concise definition is difficult (Payne & O'Neil, 2019). As Bekerman and Kopelowitz (2008) define, at the most basic level, cultural sustainability is an attempt to transmit culture or particular

ways of life to the next generation (Bekerman & Kopelowitz, 2008). In this sense, some authors considers that cultural sustainability is still a framework under construction (Martinell, 2020; Pascual, 2020) and Throsby ads that it needs to follow the principle of interconnectedness, based on finding the equilibrium between all dimensions of sustainability: "This principle it provides for a holistic interpretation of development where no one component of the system should be seen in isolation" (Throsby, 2017). What is clear is that many authors (Baltà Portolés & Dragićevic Šešić, 2017b; Errichiello & Micera, 2018; Kagan et al., 2018; Molina Neira, 2018; Rayman-Bacchus & Radavoi, 2019; Swanson & DeVereaux, 2017; Wiktor-Mach, 2018) adopt the Dessein et al (2015) approach: culture in sustainability, culture for sustainability and culture as sustainability (Dessein et al., 2015).

Historically many academics have followed the approach created by Hawkes where culture is placed as the fourth dimension of sustainable development at the same level of economic, environmental, and social dimensions (Hawkes, 2001). Other theories try to include culture as a new pillar (UCLG, 2015). But the context shows that culture has a low impact on the sustainable development (Duxbury et al., 2017a; Erlewein, 2017; Throsby, 2017; Turner, 2017). Even though culture is mentioned for the first time within the SDGs framework as a dimension of the sustainable development (Streimikiene et al., 2019; Wiktor-Mach, 2018). The main approach of culture as a fourth dimension has followed the idea that culture is only included when speaking about the arts and creative-cultural sector. But, taking into consideration only this approach there is a risk to narrow the definition of culture and can devalue its connections to broader societal issues and nature (Astara, 2014). In this chapter, we consider cultural sustainability from the cultural perspective as "intellectual and creative products" and as "societal beliefs and practices" (Ferran, Miotto, Rom, 2021). According to REDS (2021), "culture has significant power to bring about the transformative change needed to achieve the SDGs. Culture is part of our being and shapes our ways of life: it encompasses values, beliefs, convictions, human expressiveness and creative capacity" (REDS, 2021 p.18). In the same way, we consider that cultural sustainability is a transversal dimension of sustainable development as UNESCO (2019) proposes, where culture contributes transversally to each of the five dimensions of sustainability (People, Planet, Profit, Peace, and Partnerships) and it has

an important role in driving and enabling sustainable development (UNESCO, 2013, 2019).

4.2.1 Cultural policies framework

Cultural policies are a sectoral public policy that involves the delimitation of a specific field of action by a government, in addition to civil and private institutions or groups, with specific objectives and the implementation of a coherent and effective system of intervention (Colombo, 2011). The cultural policies of each region, country or nation are designed and applied according to the needs and will of each territory, society or government, with the aim of satisfying the cultural needs of a population and promoting the development of symbolic representations (Colombo, 2011). In this sense, the same author adds that according to the type of intervention circuit, cultural policies can be grouped into four typologies:

- o Policies related to the cultural market that deal with support for the production, distribution and consumption of culture.
- o Policies related to culture alienated from the market that deal with artistic expressions that do not intend to enter the cultural market.
- o Policies related to the use of culture that are concerned with creating the conditions for people to fully enjoy cultural forms.
- o Policies related to the institutions organizing cultural circuits.

As Fiallos Quintero (2020) states that the dynamics of contemporary societies, globalization and development of communication technologies have had a decisive impact on the formulation of cultural policies. Other dynamics of public cultural action have been accessed as diversity, interculturality and cultural rights, where governments strategies require more effective cross-cutting actions.

4.2.3 Cultural policies in European Union

The European Union has played a relatively minor role in cultural policies. This means that the regulatory and problem-solving authorities of the Member States are "high" in the area of culture, while authorities at the European lever are "low". According to Stoicheva

(2018) "Cultural policy is one of the last bastions of the nation-state power and symbolically exemplifies the contemporary opposition between preservation of national culture and the impact of globalization" (Stoicheva, 2018, p. 96). Even though, the EU is developing certain programs that support the creative industries, such as the "Creative Cities" program, "Media" program or the "European Capitals of Culture", where the EU plays a role in propagating the "creative turn" that began in Great Britain and has been implemented in European programs since the 90s (Rius-Ulldemolins et al., 2019; Xuereb, 2018). Even so, the notion of European convergence, which refers to the adoption of a common cultural framework converging on "the European way of doing things", is currently under discussion (Rius-Ulldemolins et al., 2019). In this regard, Stoicheva (2018) brings the idea that the notion of European cultural identity can be formed through cultural policies. Recently a progressively positive attitude of Europeans towards a EU culture policy definition has grown and the new agenda sets new common objectives: cultural diversity and intercultural dialogue as policy objectives; European culture as a catalyst of creativity and a driver of economic growth and employment; and culture as a component of international relations in terms of cultural diplomacy (Stoicheva, 2018)

The new European Agenda for Culture (Comisión Europea, 2018) fosters this new approach, encouraging the mobility of professionals in the cultural and creative sectors , protecting and promoting Europe's cultural heritage as a shared resource to raise awareness of Europe common history and reinforcing the sense of a common European identity (Vries, 2020).

4.2.4 Sustainable Development and Cultural policies in the EU

In the last years, culture has gained relevancy within the international development narrative with particular emphasis on the concept of sustainability and its positive impact on the society (British Council, 2020). As Hosagrahar states " after the 2030 Agenda was adopted, in 2017, UNESCO claimed that culture could contribute directly to many of the SDGs relating not only to education, but also economic growth, the reduction of inequalities, the protection of the environment, the promotion of gender equality and peaceful and inclusive societies" (Hosagrahar, 2017).

The EU, following the adoption of the 2030 Agenda, developed "The New European Consensus on Development" where the development policies referrers to the SDGs guidelines. Culture is explicitly recognized as an important enabler for sustainable development saying that the Member States will promote intercultural dialogue and cooperation and cultural diversity, and will protect cultural heritage, boost the cultural and creative industries and will support cultural policies where these would help achieve sustainable development (European Union, 2017). With the same goal, report written in 2019 also recognized that the EU should "harness the full potential of education, training and culture as drivers for job creation, economic growth and social fairness" (European Commission, 2019, p. 22).

Nevertheless, as the UNESCO confirms, the SDGs integration at cultural policies is still far from being a implemented, especially in the environmental dimension (Unesco, 2022). To change this situation one clear challenge for cultural is the need to integrate and adopt the SDGs language and concepts in cultural policies: "There is a need for major institutions to become better at messaging the impact of their work, ensuring that it aligns with the SDGs. This is important for the sector to clearly demonstrate that it is invested in the Goals, and to develop a clear story about the role of arts and culture in achieving economic and particularly social impact" (British Council, 2020).

The EU is working on this direction (Council of the European Union, 2019), and, they embrace the UNESCO's request to engage cultural ministries and cultural stakeholders in the national plans of sustainable development with the goal of creating new holistic policies to achieve the 2030 Agenda goals (Unesco, 2022).

4.2.5 Sustainable Development from the institutional communication perspective

Institutional communication, reputation and stakeholder engagement will determine the success of sustainable development applied in the public institutions and cultural policies of the European Union.

The public institutions also known as *Public sector organizations (PSOs)* are defined by the OECD (2015) as any organization under government control that develops public goods or services. They are major employers, providers of services and consumers of resources associated with significant aspects and impacts in the sustainability

organization. The public sector influences all other sectors given their size and related activities (Ball, A. & Grubnic, 2007). The public sector comprises central and local governments departments, agencies, trading funds and public corporations. Such organizations are usually associated with bureaucratic and hierarchical structures (Carter et al., 1992). The political nature behind the public sector organizations is the distinctive feature behind this sector (Domingues et al., 2017; Lane, 2005).

Institutional communication in the Public Sector Organization is understood as the management function that provides a framework for the effective coordination of all internal and external communications, with the overall purpose of establishing and maintaining a favorable reputation with the different groups of audiences on which the organization depends (Cornelissen, 2008). In this sense, institutional communication aims to increase awareness, understanding and appreciation of its identity and fundamental principles, as well as of the products and services it offers (Dolphin, 2001).

In order to maintain a favorable reputation of institutions, it is necessary to understand the concept of reputation. According to Fombrun (1996), the reputation of an institution is the sum of the perceptions that stakeholders have of a company (Fombrun, 1996). Villafañe (2004) adds that reputation has a triple dimension: an axiological dimension that includes the organization's cultural values, an understood corporate behavior with customers, employees and shareholders (if applicable), and finally a proactive attitude of the organization with respect to reputation communication (Villafañe, 2015). Reputation is a perceptual construct based on the transmission of information through communication, since the information available about an organization is used to establish its reputation (Víctor Costa & Víctor Costa, 2015). The most recent definition proposed by Fombrum (2012, p100) considers reputation as collective evaluations of the attractiveness of a company or institution, by specific stakeholders, relative to a reference group composed of other companies. Gotsi and Wilson (2001) add "A corporate reputation is a stakeholder 's overall evaluation of a company over time. This evaluation is based on the stakeholder's direct experiences with the company, any other form of communication and symbolism that provides information about the firm's actions and/or a comparison with the actions of other leading rivals" (Gotsi & Wilson, 2001, p.29).

A positive reputation of an institution is a strategic resource to create credibility and support among the different stakeholders (Miotto et al., 2020). According to Freeman (1984) a stakeholder is any group or individual who can affect or be affected by the achievement of the organizational objectives (Freeman, 1984). And in this way, organizations activate stakeholder engagement to involve stakeholders positively in the organization's activities (Greenwood, 2007). The overall purpose of stakeholder engagement is to drive the strategic direction and operational excellence for organisations, and to contribute to the kind of sustainable development from which organisations, their stakeholders and wider society can benefit from (Unerman et al., 2010).

One way to achieve stakeholder engagement for sustainable development is proposed by Sulkowski et al. (2018) who provide the concept of "Shaking a stakeholder" which means to "shake" the stakeholders out of complacency – to solicit input a cooperation in altering their behavior, changing societal or market conditions, or shaking-up stakeholder relationships to stimulate adoption of sustainable practices (Sulkowski et al., 2018). Allen (2016) proposes that communication can be used to gain consent, achieve control, enlist cooperation, enact accountability, increase participation, enhance trust, or serve as a mechanism of corporate governance (Allen, 2016).

It is also important to highlight which are the better and more effective strategies to communicate SDGs. Knowing the target audience, making a positive communication, developing a consistent storytelling, connecting and mainstreaming the SDGs in everyday life are key factor of success for institutional communication about sustainable development (Mulholland, 2019).

4.2.6 EU Institutional Communication on Sustainable Development in cultural policies

The 2030 Agenda does not make an explicit reference to communication. The reason why communication is not considered is because the contexts in each country can be vastly different, so a unique communication strategy would probably have been difficult to define and implement (Mulholland, 2019).

In this context, the EU institutional communication in relation with sustainable development focuses on the European Green Deal with the goals to engage with the citizens mostly in terms of environmental issues (Comisión Europea, 2020), following the 2030 Agenda (Comisión Europea, 2019).

Unfortunately, the EU institutions do not include the cultural dimension when communicating sustainable development projects and strategies. Even though many organizations confirm that culture is a driver and an enabler for sustainable development.

4.3 Research Methodology

The main goal of this research is to analyze the experts' opinions on Cultural Sustainability and the importance of sustainable development in the EU cultural policies. Furthermore, the research analyzes how the institutional communication may contribute to the introduction of Sustainable Development, and specifically the SDGs, in the European Union Cultural Policies definition. We used an exploratory descriptive methodology analyzing the opinion of 18 out of 24 experts in EU cultural policies. In the following table demographic and professional data of the respondents are described. All of them have created a cultural policy profile country in the Compendium of Cultural Policies (Boekman Foundation, 2020):

Table 5: Respondent's demographic and professional information

Respondents	Country	Age	Sex	Profession
Respondent 1	Germany	40ties	Female	Cultural research assistant, project manager, lector in universities and consultant
Respondent 2	Austria	60ties	Female	Founder and director of an institute for applied culture research
Respondent 3	Belgium	40ties	Male	Research and Development in an Art Institute
Respondent 4	Croatia	40ties	Female	Senior research associate in de Department of Culture and Communication in an Institute of Development and international relations

Respondent 5	Slovenia	50ties	Female	Lawyer in the ministry of culture. Researcher and assistant lecturer of cultural policy in University of Ljubljana.
Respondent 6	Rumania	40thies	Female	General Manager at National Institute for Cultural Research and Training
Respondent 7	Poland	30ties	Female	Coordinator of the Creative Economy Research Center at the SWPS University
Respondent 8	Spain	40ties	Female	PhD in Economics. Associate professor of a university where she teaches Economics of culture
Respondent 9	Spain	50ties	Female	Associate professor and member of the executive broad of the Association for Cultural Economics.
Respondent 10	Estonia	50ties	Male	Lecturer
Respondent 11	France	50ties	Male	Research officer in the Department of Studies, Future trends and Statistics in the French Ministry of Culture and Communication
Respondent 12	Hungary	60ties	Male	Director Budapest Observatory: Regional Observatory on Financing Culture in East- Central Europe
Respondent 13	Italy	60ties	Female	Vice-President Associazione per l'economia della cultura
Respondent 14	Leetonia	40ties	Female	Senior Researcher at the research center of Latvian Academy of Culture
Respondent 15	Netherlands	30ties	Male	Senior Researcher and project coordinator at the Boekman Foundation
Respondent 16	Poland	50ties	Female	Professor an theoretician of management in culture and creative industries
Respondent 17	Txequia	40thies	Female	Director Arts and Theatre Institute
Respondent 18	Norway			Professor of cultural policy and cultural organization at the University of Southeastern.

Source: Own elaborated

A descriptive methodology is "a method of choice when straight descriptions of phenomena are desired" (Sandelowski, 2000). We used a survey as a methodology and

a practical tool used to collect, handle, and analyze information from individuals in a systematic way (Laaksonen, 2018). The type of information produced in the survey is characterized by a high degree of external validity and the samples has a high representation of the population (López-Roldán & Fachelli, 2015). According to Wolf et al (2017) the survey methodology is changing rapidly in the era of the Internet and globalization. The future of social science research will be based on the international comparative research, using surveys addressed and designed to understand differences between countries from a global perspective (Wolf et al., 2017), as we did in this study.

The population taken in consideration is formed by 31 cultural policy experts, representing 24 of the 27 European Union Countries (some countries have 2 or 3 experts to whom the survey has been sent) that participated in the "Compendium of Cultural Policies and Trends". This project was initiated in 1998 by the European Council and the ERICarts Institute and it is an online platform about cultural policies in different countries in Europe and around the world. Currently, more than 100 cultural policy researchers from 43 different countries are collaborating on this project: "The Compendium plays a crucial role in developing knowledge, interaction and exchange in the global community regarding cultural policies" (Boekman Foundation, 2020).

The questionnaire sent by mail to each expert contained 23 questions, 10 with a closed simple answer, 8 with a closed scaled response, 1 with a multiple-choice option and 4 open questions. We used the open-source online tool Google Forms, which allowed the participants to fill in the questionnaire at their own convenience during five weeks, from 1rst December 2020 to 10th January 2021.

The survey's questions are original and specific for this study, nevertheless we based the content on previous similar research (Asikainen et al., 2017; Darko et al., 2017; Dessein et al., 2015; Duxbury et al., 2017a; Erlewein, 2017; Loach et al., 2017; Soini & Dessein, 2016; Wiktor-Mach, 2018).. The final questionnaire presented has been validated by two scholars, who have confirmed the proposed contents.

The study aims to contribute to the cultural sustainability academic field and fulfill the identified research gap (Martinell, 2020; Pascual, 2020). Besides, the novelty of the research focuses on the SDGs in cultural policies (Kangas et al., 2017). Several scholars

studied the relationship between sustainability and cultural policies (Duxbury et al., 2017a; Kangas et al., 2017) but nobody has introduced the SDGs variable.

4.4 Results

4.4.1 Overall results

The research applied a qualitative descriptive methodology where 18 of 24 the EU cultural policies experts from the "Compendium and Cultural Trends" platform shared their opinion via a survey. The countries that have participated are: Spain (2 experts), Poland (2 experts), Croatia, Germany, Belgium, France, Romania, Norway, Italy, Estonia, Czech Republic, Hungary, Slovenija, Netherlands, Austria and Latvia.

Regarding the concept of cultural sustainability, the results show that experts consider that cultural sustainability includes both intellectual and creative products, as well as beliefs, practices and ways of life (94.4%). Only 5.6% consider that cultural sustainability includes only beliefs, practices and ways of life.
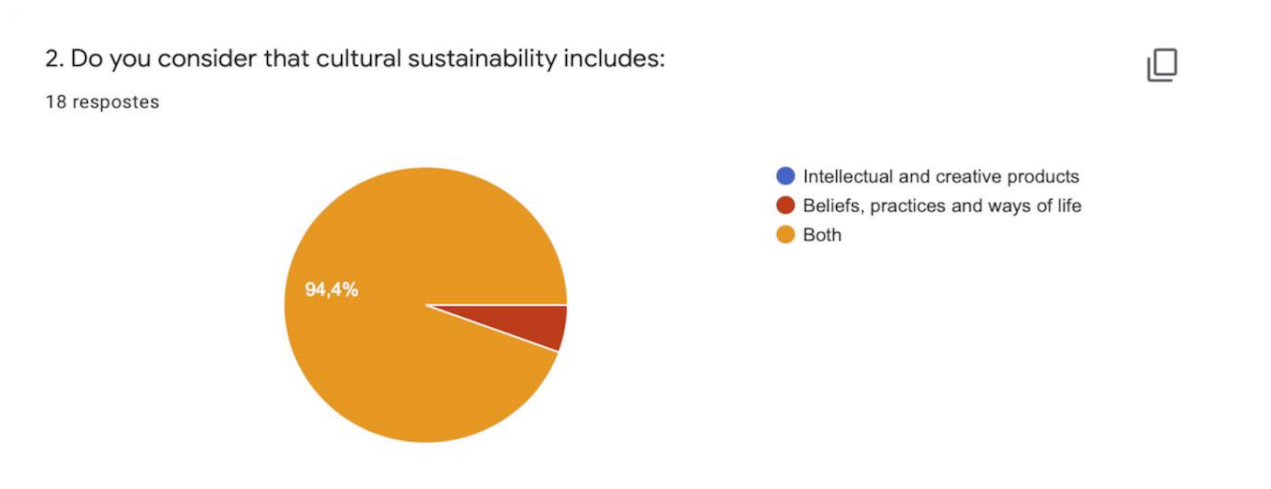
Figure 7. Cultural sustainability. Source: Google Forms

All of them agree that cultural sustainability is a multidimensional concept. Most EU cultural policy experts consider that cultural sustainability plays an active role in the UN 2030 Agenda. In order to situate cultural sustainability into the sustainable

development field, we also asked experts if they believe that cultural sustainability is another dimension of sustainable development in addition to economic, social and environmental sustainability. In this regard, almost all of them confirm this thesis (94.4%) and the 44.4% strongly believe that this is an important aspect to take into consideration. The vast majority (72.2%) consider that, in the future, cultural sustainability will be a relevant transversal dimension of sustainable development. On the other hand, 16.7% consider cultural sustainability as an independent dimension of sustainable development and only the 11.1% consider that it should be considered as an independent SDG.

5. In the future how would you situate cultural sustainability as:
18 respostes

Legend:
- One more SDG
- A transversal dimension of Sustainable Development
- An independent dimension of Sustainable Development
- A past theoretical proposal
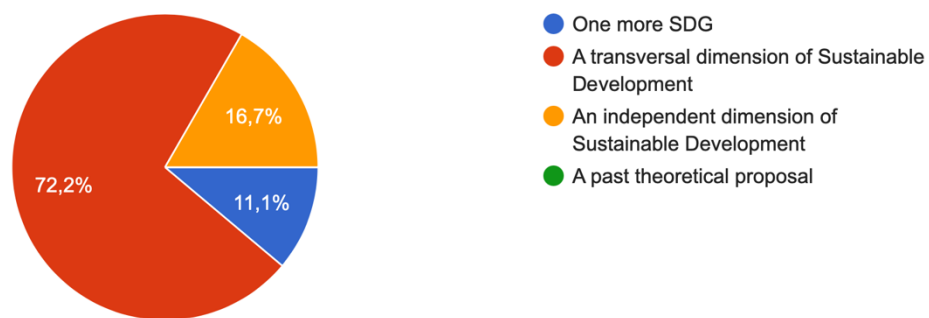
Figure 8: Future of cultural sustainability. Source Google Forms

The 82.3% of the experts consider that culture is a driver for sustainable development. Although the majority of the experts (52.9%) consider culture to be the basis for sustainable development (Culture as SD), the 35.3% consider that culture is a mediator between the three dimensions (Culture for SD). Finally, only the 11.8% consider culture as an intellectual and creative product and another dimension of sustainable development (Culture in SD).

In terms of sustainable development, the 44.4% of the experts believe that cultural policies have as main objectives the safeguard and sustainability of cultural practices and rights. Only the 22.2% believe that cultural policies help to raise awareness and to catalyze actions about sustainability and climate change.

6. Do you think that one way to demonstrate that culture has a role to play in Sustainable Development is by including the SDGs in cultural policies?

17 respostes
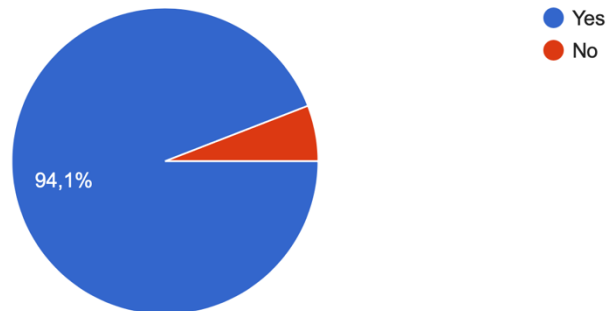
Figure 9: Sustainable Development and cultural policies. Font: Google Forms

The 83.3% of the experts think that the sustainable development in cultural policies should be a common concern for all EU cultural policies. In this sense, they think that the countries' strategies should be transversal, communal as an inspirational and holistic practice to promote culture as a a tool for sustainable development. We asked to the experts to provide examples of countries that are currently implementing cultural sustainability in their cultural policies and specifically the ones that includ the SDGs. The experts mention that Finland (2 experts), UK (2 experts), Canada (1 expert), Germany (1 expert), Norway (1 expert) and the northern western countries (1 expert) are examples of best practices in this area.

The vast majority (94.1%) of the respondents think that the SDGs perspective should be included in the definition of the cultural policies. On the other hand, the 70.6% do not consider that cultural sustainability is well represented in the 2030 Agenda.

The 77.8% of the cultural policy experts consider that the SDGs are useful for the cultural sustainability implementation and the 82.4% believe that cultural policies should explicitly mention the SDGs. The 17.6% believe that including the SDGs in the cultural policies will be an instrumentalization of culture. The experts affirm that the SDGs will help to address strategic issues and to design more consistent policies. Only the 5% believes that the SDGs inclusion will improve the cultural policies communication.

Actually, they agree that a shared vocabulary and communication strategy is highly recommended in the EU in order to improve the awareness and importance of the SDGs in cultural policies.

The experts believe that policy makers should foster communication and engagement between all the involved stakeholders, specifically the different institutional departments and the citizens.

Most of the SDGs are considered important by the policy makers, anevertheless, according to their response, these are the most relevant: SDG11 (13 answers), SDG4 (11 answers), SDG3 (8 answers), SDG17 (8 answers), SDG5 (8 answers), SDG9 (7 answers), SDG10 (7 answers), and SDG12 (7 answers).

22. Which SDG do you think is the most likely to be applied in cultural policies? Please choose at least 3.

18 respostes
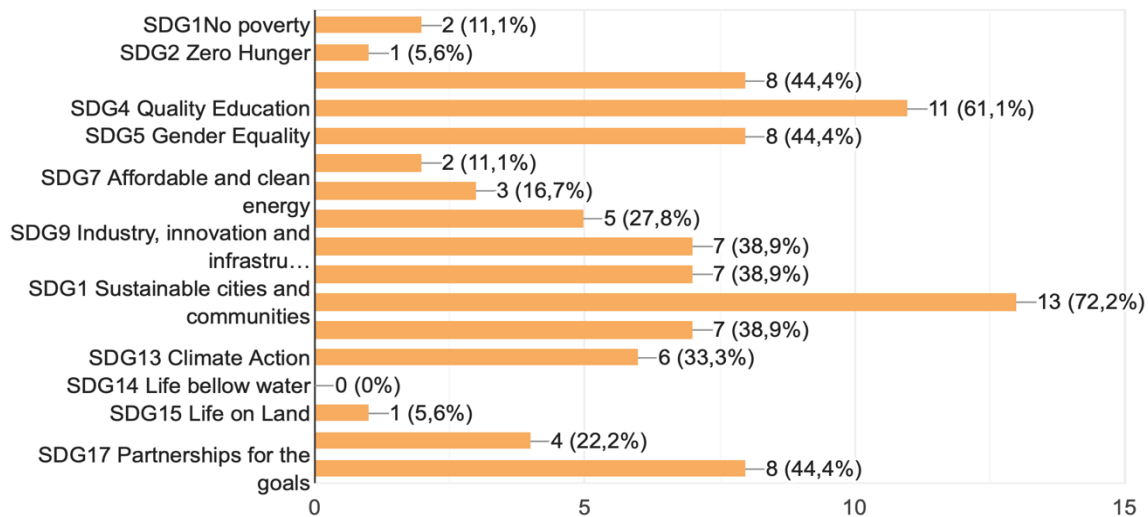
Figure 10: SDGs to be applied in cultural policies. Source: Google Forms

4.5 Conclusions

The main goal of this research is to analyze the experts' opinions on Cultural Sustainability and the importance of sustainable development in the EU cultural policies and, specifically, to understand how the institutional communication may contribute to the introduction the SDGs in the European Union Cultural Policies definition.

The experts conclude that cultural sustainability includes both intellectual and creative products as well as beliefs, practices and ways of life and that cultural sustainability is a multidimensional concept included in the sustainable development field (Asikainen et al., 2017; Loach et al., 2017; Soini & Dessein, 2016). Experts align with the vision of the UNESCO (2019b) where cultural sustainability is conceived as a cross-cutting dimension of sustainable development and it is a driver for the sustainable development (Baran & Berkowicz, 2020). Cultural sustainability, considered as a multidisciplinary, flexible, and plural concept (Duxbury et al., 2017a) has to be part of future the cultural policies' definition.

The EU cultural policy experts considers that culture is poorly represented in the UN 2030 Agenda and that it should have a relevant position in the UN 2030 Agenda. In order to reinforce this position, the SDGs should be explicitly included in cultural policies, not just theoretically, but mentioning specific projects and action plans (Ferran Vila et al., 2021). Sustainable development in cultural policies should become a common concern for EU state members.

According to the study results, some SDGs are more important than other in terms of cultural sustainability: SDG11 (Sustainable cities and communities), SDG 4 (Quality Education), SDG 3 (Good health and wellbeing), SDG 17 (partnerships for the goals), SDG 5 (Gender Equality), SDG 9 (industry, innovation, and infrastructures), SDG 10 (reduced inequalities) and SDG 12 (responsible consumption and production). This demonstrates that cultural policies could contribute directly to the achievement of several SDGs (Hosagrahar, 2017), even though they are not fully integrated on most of the EU at cultural policies (Unesco, 2022).

According to the research results and the literature review, thanks to the link to the United Nations, references to the SDGs would legitimate and improve cultural policies reputation.

Policy makers should adopt a common language and a shared narrative and communication strategy, adopting the SDGs indicators as a roadmap for fostering cultural sustainability as a key factor to pursue a sustainable development in several areas such as heritage safeguard, creative industry growth, environmental preservation and economic progress. A specific communication plan about the SDGs and cultural policies will be a very important tool to reach the different stakeholders involved in the cultural sustainability development. The EU should promote this common language and communication strategy between the different countries and public institutions.

Policy makers should apply a more practical approach, through specific projects and action plan focused of cultural sustainability and the most relevant related SDGs. Many stakeholders will be positively impacted by this new mindset, such as the creative industry, tourism, academic institutions and the whole society.

The EU institutional communication plays a leading role in the sustainable development's a success, since it creates the necessary common ground for stakeholders' management and engagement.

Future investigation should analyse how a cultural sustainability communication strategy based on the SDGs may positively affect the degree of implementation of the UN 2030 Agenda in the different EU countries.

5. The SDGs implementation in the Andorran cultural policy[3]

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5.1 Introduction

In 2015 the United Nations adopted and promoted the 2030 Agenda for Sustainable Development (United Nations, 2016c). Since then, policymakers from all around the world are committed to work for the implementation of this new and demanding paradigm based on a sustainable and responsible development (Turner, 2017). The concept of "Sustainable Development" was defined as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (Brundtland et al., 1987). The UN 2030 Agenda includes 17 Sustainable Development Goals (hereinafter SDGs) organized into three pillars: economic, environmental, and social (United Nations, 2016c).

Currently, UNESCO considers that culture is a cross-cutting dimension in relationship with sustainable development. Culture is considered a driver and a facilitator for Sustainable Development (UNESCO, 2019b; Wiktor-Mach, 2018a), nevertheless, in the 2030 Agenda, culture has a low profile with a limited impact (Duxbury et al., 2017b; Erlewein, 2017; Throsby, 2017b; Turner, 2017).

The main goal of this research is to analyze the SDGs implementation degree in the Andorran cultural policy. Furthermore, the paper analyzes the dimension of cultural sustainability in the Andorran cultural policy and identifies future strategies in terms of culture and sustainable development. The article contributes to the academic fields of cultural sustainability (Kagan, 2019) and cultural policy. The novelty of this research sets on the use of the Sustainable Development Goals' indicators (UN Global Compact, n.d.) as a code of analysis and as a new approach and specific perspective to evaluate the alignment of the cultural sustainability and cultural policies to the UN 2030 Sustainable Agenda (United Nations, 2016c). Scholars and the European Union highlighted the need to align the countries' cultural policies with the UN SDGs (British Council, 2020a), including the importance of monitoring the contribution of culture to the UN 2030 Sustainable Agenda as a pillar for the sustainable development paradigm across all levels and disciplines (Marcolin et al., 2020; Meyer et al., 2022; Streimikiene et al., 2019). This article aims to fulfill this identified research agenda.

The research scope and methodology are based on a country case study about the degree of implementation of the SDGs in the cultural policy of the Principality of Andorra. The "Sustainable Goals Report 2021" sets that high-quality data and primary resource information are needed in order to evaluate the SDGs grade of implementation in each country all around the world (United Nations, 2021).

Andorra is a small state, with an area of 468km2, a population of 80,209 people (in 2017), and located in the Pyrenees, on the border between France and Spain. It has been constituted in 1993 (Consell General de les Valls & Coprínceps, 1993). Andorra is a parliamentary co-principality, with two co-princes: the Bishop of Urgell and the President of the French Republic. Andorra is administratively divided into seven self-governed parishes and led by the Comuns: Canillo, Encamp, La Massana, Ordino, Sant Julià de Lòria, Andorra la Vella and Escaldes-Engordany. The Andorran economy is mainly based on banks, tourism, retail, and the hospitality industry, welcoming more than eight million tourists a year, mainly Spanish and French (Govern d'Andorra, 2018; Lluelles, 2007).

In 2015, during the United Nations General Assembly, the Andorran government adopted the 2030 Agenda (United Nations, 2016c). In addition, Andorra has also signed other international sustainability agreements such as the United Nations Framework Convention on Climate Change (UNFCC, 2011), the Convention on Biological Diversity (United Nations Environment Program, 2015), and the Paris Agreement on Climate Change (United Nations, 2015b). Since the adoption of the 2030 Agenda, Andorra has led several actions to promote Sustainable Development in the Principality. The Government established that the new Council of Ministers' policies need to be aligned with the SDGs. In 2018 the Government presented the first Voluntary National Reports (INV) to analyze the degree of development of the 2030 Agenda in the Principality. According to the report, eight of the seventeen SDGs were considered to progress positively (Govern d'Andorra, 2018). In 2019, the National Strategic Plan for the implementation of the 2030 Agenda was presented (Govern d'Andorra, 2019), highlighting five national goals for Sustainable Development, including the SDGs roadmap. Andorra also participated in the XXVII Ibero-American Summit "Innovation for Sustainable Development: Goal 2030" (Cumbre iberoamericana, 2020).

The whole Andorran society has been committed and has been actively participating to promote the values and principles of the 2030 Agenda. Companies, the University of Andorra, associations, NGOs, and the citizens work for the Observatory of Sustainability in Andorra (Observatory de la Sostenibilitat d'Andorra - OBSA) (Gibert, 2020).

In 2018, culture received 2.8% of the Andorran Principality budget (Gibert, 2020, p. 119). Andorran culture is undergoing an important evolution, the White Paper on Culture (hereinafter WPC), published in March 2021, aims to describe the current situation of Andorran culture and to define future challenges and strategies (Govern d'Andorra, 2021). The WPC is the result of a participatory process that involved all the Andorran cultural stakeholders. The WPC highlighted 7 main challenges: (1) awareness, education, and knowledge, (2) culture as a tool for transformation and social cohesion, (3) culture shared vision and efficiency, (4) partnerships and governance, (5) culture as an economic driver, (6) sustainability and cultural tourism, and (7) digital immersion and cultural promotion.

In addition, and in the same context, a study focused on Andorran cultural policy has been published for the first time (Gibert, 2020).

As a result of these reports, the Andorran government is working to design long term cultural strategy for the country.

In this article, a mixed methodology has been developed a content analysis, a survey, and a semi-structured interview. We chose the Andorra case study because Andorran policymakers are working on a new definition of the country's cultural policy. We considered that the implementation of the SDGs is an interesting opportunity for the upcoming Andorran cultural policy. According to the literature review, we found a lack of validated method to study the inclusion of the SDGs in cultural policies, therefore we propose a new method based on the combination of three different methodologies: content analysis, survey, and semi-structured interview.

The results of this study show that the Andorran cultural policy is facing a transformation, with the elaboration of the (1) White Paper of Culture and (2) the Culture 2030 strategy. The new WPC explicitly expresses the objective to include the Sustainable Development in the Andorran cultural policy (Govern d'Andorra, 2021, p.150).

Nevertheless, at the moment, the SDGs are not explicitly mentioned. Despite that, there is a high coincidence between the UN 2030 Agenda and the content of the Andorran WPC. Several sessions of the document refer to topics aligned with, for example, the SDG11 (sustainable cities and communities), the SDG10 (reduced inequalities), the SDG8 (decent work and economic growth), the SDG12 (responsible consumption and production), the SDG4 (quality education) and the SDG5 (gender equality).

The chapter is organized as follows: first, we performed a literature review to design the theoretical framework. Afterward, we explained the methodology. Finally, we presented the study's results and the conclusions.

3.2   Literature Review

5.2.1. Cultural Sustainability

Cultural sustainability is a relatively recent academic field (Kagan, 2019) that includes heterogeneous definitions (Payne & O'Neil, 2019). It was mentioned for the first time in 1995 in the World Commission on Culture and Development report entitled "Our Creative Diversity" and it was specifically linked to the access to cultural resources (Comisión Mundial para la Cultura y el Desarrollo, 1995).

Since then, many academics have studied how culture has been considered an important dimension and tool of the sustainable development (Baltà Portolés & Dragićevic Šešić, 2017a; Dessein et al., 2015; Errichiello & Micera, 2018; Kagan et al., 2018; Molina Neira, 2018; Rayman-Bacchus & Radavoi, 2019; Soini & Birkeland, 2014; Swanson & DeVereaux, 2017; Throsby, 2017c; Wiktor-Mach, 2018a). In this research, we adopted the UNESCO's perspective that defines "cultural sustainability" as a cross-cutting dimension of sustainable development, where culture acts as a driver and enabler of the Sustainable Development (UNESCO, 2013b). In this sense, cultural sustainability refers to intellectual and creative products based on sustainable lifestyles and values (Ferran Vila et al., 2021). As Zheng et al. (2021) state, there are two ways of interpreting "culture": from its constitutive perspective (values and lifestyles) and from its functional perspective (intellectual and creative products) (Zheng et al., 2021).

On the other hand, authors such as Pascual (2020) and Martinell (2020) consider that cultural sustainability is still under construction (Martinell, 2020a; Pascual, 2020). Martinell considers that cultural sustainability includes the relationship between culture and climate change and nature (REDS, 2021). The author considers the relationship between the cultural system and the natural environment as a characteristic of cultural sustainability: "Becoming aware of this interdependence must mobilize cultural agents, artists and creators to actively intervene in this global problem in order to safeguard ways of life, protect significant assets and guarantee the satisfaction of needs for future generations" (Martinell, 2020, p.132). At the same time, the United Nations reinforces this approach by highlighting the relationship between cultural rights and the current climate emergency, underlying the positive potential of culture as a critical tool against climate change: "Among the many threats to culture and cultural rights around the world today, the most significant is the climate emergency" (United Nations, 2020, p.9).

5.2.2 Culture in the 2030 Agenda

Culture contributes to human welfare, social cohesion, and inclusion (Streimikiene et al., 2019). Culture and the creative industry are engines for economic growth, job creation, and external trading (British Council, 2020a). There is a strong positive relationship between the cultural value index and SDGs implementation (Meyer et al., 2022). Nevertheless, culture has a low impact on the UN 2030 Sustainable Agenda (Duxbury et al., 2017b; Erlewein, 2017; Throsby, 2017b; Turner, 2017), since none of the SDGs are directly focused on culture.

Nevertheless, culture is mentioned in some SDGs, such as education (SDG4), sustainable cities (SDG11), food security (SDG2), environment (SDG13), economic growth (SDG8), sustainable consumption and production patterns (SDG12), and peaceful and inclusive societies (SDG17) (Erlewein, 2017; Streimikiene et al., 2019; Wiktor-Mach, 2018a). According to Zheng et al. (2021), culture is vital to achieving the SDGs, and fostering sustainable development all around the world (Zheng et al., 2021).

The UNESCO Culture 2030 Indicators assess the progress of culture's contribution to the UN 2030 Sustainable Agenda (Bacchini & Valentino, 2021; UNESCO, 2019b; Zheng et al., 2021). According to UNESCO, these indicators are a guideline to measure

and monitor the progress of culture's contribution to the national and local implementation of the SDGs (table 7).

Table 6. Culture 2030 Indicators Goals

Culture 2030 Indicators Goals
A) Make visible culture's contribution to sustainable development
B) Provide a thematic and transversal overview of the role of culture across the SDGs
C) Strengthen advocacy for culture
D) Provide evidence-based results to inform policies and actions
E) Build a knowledge base for action
F) Monitor progress of the contribution of culture to the 2030 Agenda

Source: adapted by the authors from (UNESCO, 2019b)

The Culture 2030 Indicators are organized into four dimensions. According to UNESCO, each one combines different SDGs and Targets to capture the multidimensional and cross-cutting contribution of culture in terms of sustainable development (UNESCO 2019 p.27).

Table 7. UNESCO Culture 2030 indicators dimensions

Dimension	Explanation	Indicators
A) Environment & Resilience	This dimension establishes the scope of the Planet pillar focusing on cultural and natural heritage, tangible and intangible, and the human environment for sustainable purposes.	• Expenditure on heritage • Sustainable management of heritage • Climate Adaptation and resilience • Cultural facilities • Open Space for culture
B) Prosperity & Livelihood	This dimension establishes the scope of prosperity by focusing on the contribution of culture to boosting and enabling economies where cultural enterprises are inclusive and sustainable.	• Culture in GDP • Cultural employment • Cultural businesses • Household expenditure • Trade-in cultural goods and services • Public finance for culture Governance of culture
C) Knowledge & Skills	This dimension focuses on the contribution of culture in the transmission of cultural values and cultural diversity, through the construction of knowledge and skills.	• Education for Sustainable Development • Cultural Knowledge • Multicultural education • Cultural and artistic education • Cultural training
D) Inclusion & Participation	This dimension focuses on building social cohesion, inclusion, and participation. Emphasizing the right to participate in culture and the freedom of cultural creation and expression.	• Culture for social cohesion • Artistic freedom • Access to culture • Cultural participation • Participatory processes

Source: based on (UNESCO, 2019, p.28)

The Culture 2030 Indicators build a coherent, strong, and evidence-based narrative on culture and development. But above all, these thematic indicators help to

strengthen the transversal relevancy of culture in the 2030 Agenda (Bacchini & Valentino, 2021).

5.3   Research Methodology

The methodology that has been chosen is a descriptive qualitative mixed methodology based on the grounded theory. Its goal is to create a systematic collection and analysis of data for the consequent formulation of a generic theory (Charmaz, 2014; Glaser & Strauss, 1967; Holton & Walsh, 2017; Strauss & Corbin, 1990; Trinidad-Requena et al., 2006).

      The main goal of this research is to analyze the SDGs implementation degree in the Andorran cultural policy. Furthermore, the paper analyzes the dimension of cultural sustainability in the Andorran cultural policy and identifies future strategies in terms of culture and sustainable development.

      In table 9 we describe the specific methodology used to achieve these objectives.

Table 8. Objectives, Research Questions, Target, and Methodology

Research objectives	Research Questions	Target	Methodology
OB.1. MAIN GOAL Analyze the degree of implementation of the SDGs in Andorran cultural policy	• Are SDGs explicitly mentioned in Andorran cultural policy? • Considering the cultural policy topics, which are the more aligned to the SDGs? • At what stage of implementation are they: policies, projects, or actions? • How can the degree of implementation of the SDGs in Andorran cultural policies be measured/evaluated?	Cultural stakeholders	Exploratory content analysis of the White Paper of Culture: coded analysis based on the UN SDGs and the UNESCO 2030 Cultural Indicators
OB.2. Analyze the dimension of cultural sustainability in Andorran cultural policy	• Is the concept of cultural sustainability known in Andorra? • If so, how does it affect cultural policies? • Is there any relationship between the SDGs and Andorran cultural policy? If so, how is this relationship?	Andorran Cultural policy makers and managers	SOSTCULT Survey
OB.3 Identify future strategies in terms of culture and sustainable development in Andorra	• What are the future strategies in terms of culture and sustainable development in Andorra?	The Andorran Minister of Culture	ESSOSCULT semi-structured interview

Source: The Authors

Three different methodologies have been applied: content analysis, a survey based on SOSCULT model, and a semi-structured interview based on ESSOSCULT model.

An exploratory content analysis of the WPC has been performed to evaluate the SDGs implementation in the Andorran cultural policy. The WPC is a report and a roadmap for the future development of the Andorran cultural policy. The WPC was created thanks to the participation and the consensus of the principal Andorran cultural stakeholders in 2020. To have a consistent and accurate content analysis, we ran two coding processes: first, the content was coded according to the 17 UN SDGs, and afterward according to the 2030 Cultural Indicators created by the UNESCO (UNESCO, 2019b).

The SOSCULT survey is a descriptive methodology used to collect the opinions of the main Andorran cultural policymakers and managers about cultural sustainability and cultural policies. This methodology is specifically designed for this purpose and is structured in two parts. The first part analyzes the dimension of cultural sustainability in Andorran Cultural policy. The second part evaluates the degree of implementation of the UN SDGs in Andorran cultural policy. Since there is not a set of criteria to evaluate the degree of implementation of the SDGs in the cultural sphere, to design this part of the research we based on the 2030 Cultural Indicators created by the UNESCO in 2019 to connect the SDGs and sustainability in the cultural context (UNESCO, 2019b).

A survey is a tool used to collect, manage and analyze information from individuals in a systematic way (Laaksonen, 2018). The reliability of the information is validated by the high representativeness of the samples versus the population (López-Roldán & Fachelli, 2015), in this research we set that 10 respondents represent the population, we got 11 responses through Google Form during a month. Previous authors, such as Alfons Martinell (2015), Duxbury et al (2017), Ferran & Miotto & Rom (2021), and Dessein et al (2015), the UNESCO Culture 2030 Indicators (UNESCO, 2019b), and the Global Survey 2020 (Bekanntheit et al., 2020) inspired the design of the questionnaire. The first part of the survey contains 21 questions: 8 refer to a 1 to 7 Likert scale, 11 are multi-choices, and one is an open question. The second part of the survey asks to policymakers and managers to grade the presence of the 22 UNESCO Culture 2030 Indicators in a Likert scale base.

The SOSCULT survey sample is formed by 11 cultural policymakers and managers.

Table 9. Respondents' demographic details

Respondent	Position	Age	Sex
Respondent 1	Democrates Canillo	60	Male
Respondent 2	Democrates Andorra la Vella	40	Male
Respondent 3	Democrates Ordino	50	Female
Respondent 4	Democrates Encamp	50	Male
Respondent 5	Ciutadans Compromesos La Massana	40	Male
Respondent 6	Partit Socialdemòcrata Escaldes – Engordany	50ths	Male
Respondent 7	Tercera Via- Unió Laurediana – Independents	40	Female
Respondent 8	Technical Staff Ministry of Culture	50	Male
Respondent 9	Technical Staff Ministry of Culture	50	Male
Respondent 10	Technical Staff Ministry of Culture	50	Female
Respondent 11	Technical Staff Ministry of Culture	50	Female

Source: The Authors

The ESSOSCULT semi-structured interview according to (Busquet & Medina, 2017, p.196) "is an extraordinarily useful technique for many works in the social sciences. The main function is to find dimensions of the phenomenon that the researcher had not considered". The ESSOSCULT interview was specifically designed to achieve the third objective of this research: to identify future strategies in terms of culture and sustainable development in Andorra. Ten blocks of questions were organized by topics: sustainable development in Andorra, inter-ministerial cooperation, the White Paper of Culture, the Culture 2030 strategy, and sustainable development in cultural policies. Questions were inspired by a series of interviews recorded during the III Conference on Sustainability and Cultural Institutions organized by the Cervantes Institute (Instituto Cervantes, 2019).

The ESSOSCULT semi-structured interview protagonist was the very honorable Andorran Minister of Culture during a in-person meeting. Some of the semi-structured questions were taken by the SOSCULT survey.

Six scholars from different areas validated each applied methodology according to the validation process proposed by Carrera et al. (2011) and Yáñez (2016) (Carrera Farran et al., 2011; Yáñez, 2016).

5.4   Results

The results are organized according to the research objectives.

5.4.1   White Paper of Culture (WPC) Content Analysis Results

Although the SDGs are not explicitly mentioned, the content analysis highlighted several topics aligned with the UN 2030 Sustainable Agenda. SDG 11, "sustainable cities and communities", and specifically the contributions to cultural and natural heritage (11.4), is the most relevant topic, representing an important future challenge. Second, SDG 10, "reduction of inequalities", appears as an important area of improvement, specifically regarding the role of culture as a tool for social cohesion. Third, SDG8, "decent work and economic growth", represents an important concern in the Andorran cultural sector, since often working conditions in this sector are not contributing to the local and individuals' economic growth. Afterward SDG 12, "sustainable consumption and production patterns", focuses on the development of sustainable cultural tourism, sometimes not aligned with the past tourism strategies, focused on mass tourism during the sky season. Then, SDG 4, "quality education" is also an interesting dimension focused on sustainable cultural education for future generations. Finally, SDG 5, "gender equality", is a concern expressed by the Andorran cultural sector, specifically associated to the inequality in working conditions and professional development.
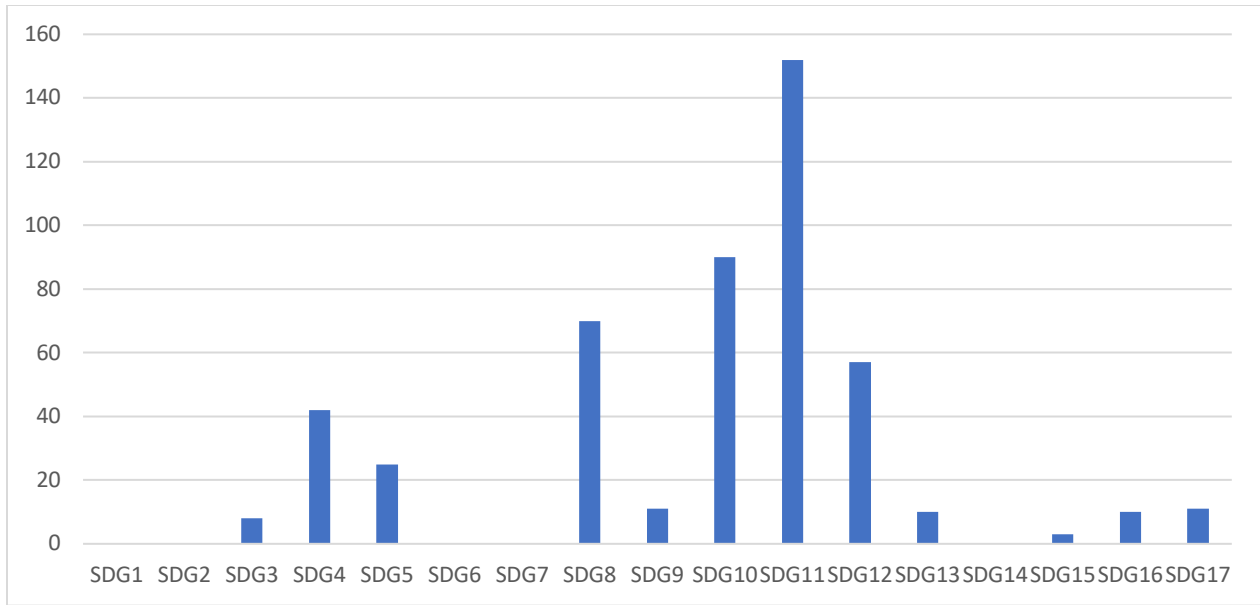
Figure 11. SDGs topics represented in the WPC: content analysis results.

Source: the authors

In order to double-check the relevance of the UN 2030 Sustainable Agenda, we run a second analysis based on coding the content according to the UNESCO Culture 2030 Indicators (figure 12). These indicators, created by UNESCO in 2019 to align the SDGs to cultural sustainability, adapt the different SDGs to create a 2030 Sustainable Agenda focused on culture. Only 5 of the 22 UNESCO indicators are consistently represented in the WPC. Heritage is the most represented topic. Besides, society participation, cultural work, education, and open spaces preservation are included.
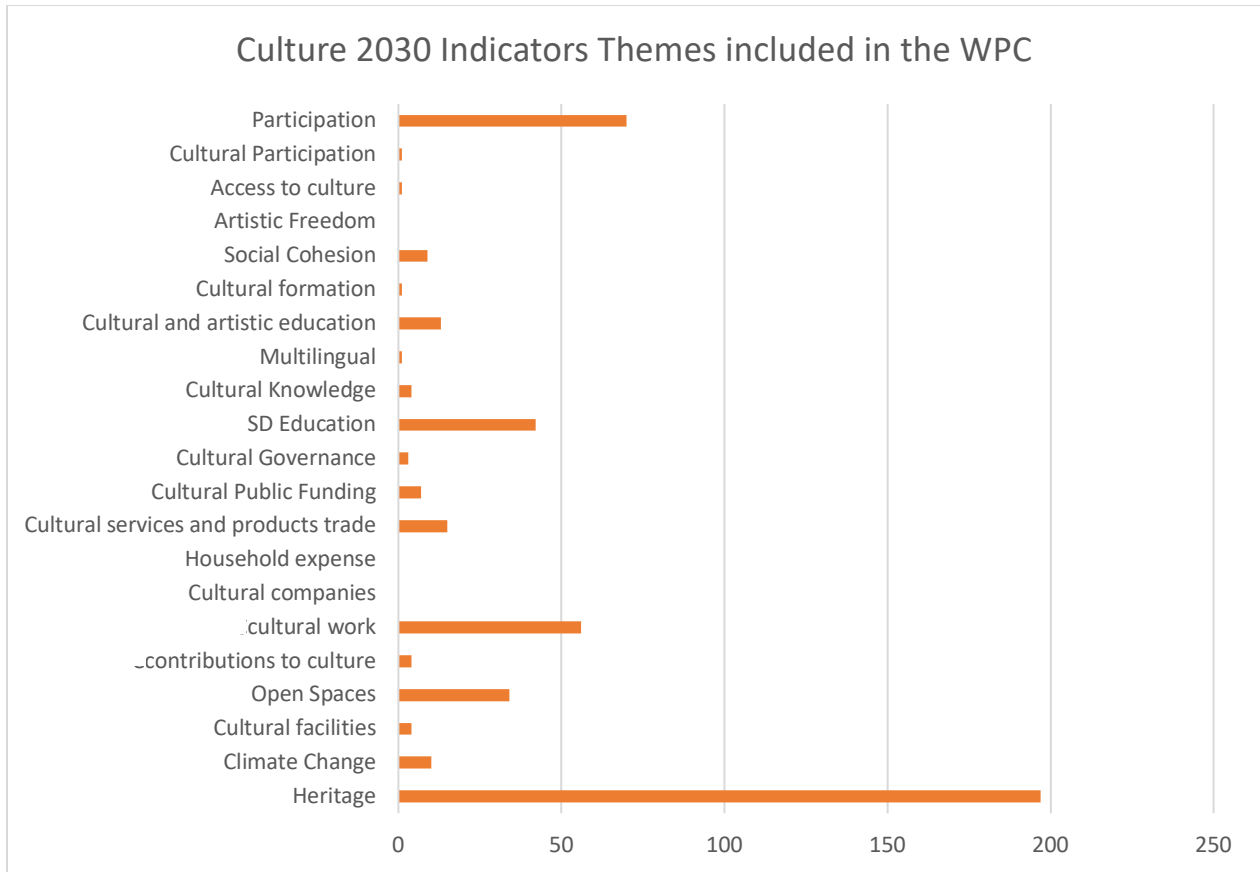
Figure 12. UNESCO Culture 2030 Indicators included in the WPC: content analysis results. Source: the authors

5.4.2 Results of the SOSCULT survey to Andorran cultural policymakers and administrators

The overall results of the SOSCULT survey can be divided into two areas. The first set of results are based on the questions about the cultural sustainability and the cultural policies in Andorra. The second one is focused on the UNESCO Culture 2030 indicators (UNESCO, 2019b).

Table 10: Survey's results: cultural sustainability and the cultural policies in Andorra

Question (Q)	Average	Deviation	Median
1	4,54	1,36	5
2	4,36	1,36	5
6	5,27	1,55	6
7	5,72	1	6
11	5	1,78	6
14	5,81	1,16	6
15	3,54	1,29	3
20	5	1,26	5

Fonts: the authors

The 54.5% of the respondents agree that the definition of cultural sustainability includes both the category of intellectual and creative products as well as values and lifestyles. Furthermore, the respondents think that cultural sustainability is a significant, multidimensional, and transversal aspect of the Sustainable Development, in addition to economic, social, and environmental sustainability (Q14). Besides, respondents consider (81.8%) that culture has a mediator effect between the environmental, economic, and social dimensions, since cultural sustainability is a driver for Sustainable Development, and it is a tool to create potential growth and direct impact on sustainability (Q20).

Culture experts and administrators consider that cultural sustainability is not well represented in the UN 2030 Sustainable Agenda (Q15). They all agree that SDGs should be explicitly included in the cultural strategies and policies (Q1). They also believe that the Andorran cultural policy already includes topics related to culture in the context of sustainable development, even if they are not explicitly mentioned (Q2).

90% of the experts and administrators consider that the main objective of sustainability in cultural policy is to safeguard cultural practices and rights. Besides, the vast majority (90%), affirm that Andorran cultural policy should align more to the UN 2030 Sustainable Agenda and explicitly mention the SDGs. They also think that the Andorran

cultural policy should face a long-term inclusive strategy for the whole country (Q6). In this sense, the respondents also consider that culture should have a relevant position in the Sustainable Development strategy (7).

Regarding the contribution of culture in the whole sustainable development strategy, respondents consider that creativity (9 answers), contents and values (8 answers), culture strategy (6 answers), narrative and lifestyles (5 answers) are the main dimensions to be taking into consideration. Despite the fact that SDGs, in general, are considered relevant to improving Andorra's cultural sustainability policy, only the 27.3% of the respondents believe their specific objectives and content are useful, the 18.2% think that the awareness-raising by the UN 2030 Sustainable Agenda is useful, and only 9% believe that the SDGs communication may be helpful. There is not a consensus about the most important SDGs to improve Andorra's cultural policy.

Contextualizing this research within the COVID-19 pandemic (Q11), the respondents believe that this pandemic is an opportunity to address new objectives related to culture and Sustainable Development. 45% of the cultural experts consider that content strategy is important, 27.3% think that strategies to promote new consumption habits are relevant, only 18.2% underline the importance of communication, and only 9.1% the significance of new alliances.

The second set of results of the SOSCULT survey focuses on the UNESCO Culture 2030 Indicators as a link between the Andorran cultural sustainability policy and the degree of implementation of the SDGs (Table 12).

Table 11: Second Part SOSCULT results, the Culture 2030 Indicators

Dimension	Culture 2030 Indicator	Average	Deviation	Median
A Environmental & Resilience	1.Expenditure on heritage	3,63	1,43	4
	2. Sustainable management of heritage	3,63	1,5	4
	3. Climate adaptation & resilience	3,72	1,19	4
	4. Cultural facilities	5,09	1,22	5
	5. Open Space for culture	5,09	1,37	5
B Support & Livelihoods	6. Culture in GDP	2,9	1,13	3
	7. Cultural employment	3,72	1,19	4
	8. Cultural businesses	2,81	0,98	3
	9. Household expenditure	3,27	1,34	4
	10. Trade in cultural goods and services	2,09	0,7	2
	11. Public finance for culture	3,72	1,27	3
	12. Governance of culture	4,09	1,57	4
C Knowledge & Skills	13. Education for Sustainable Development	4,36	1,85	4
	14. Cultural knowledge	5,27	1,34	5
	15. Multilingual education	5,36	0,92	6
	16. Cultural and artistic education	5,9	0,53	6
	17. Cultural training	3,9	1,37	4
D Inclusion & Participation	18. Culture for social cohesion	4,09	1,3	4
	19. Artistic freedom	5,72	1,27	6
	20. Access to culture	4,18	1,32	4
	21. Cultural participation	4,63	0,8	5
	22. Participatory processes	4,36	1,28	5

Source: the authors

The results show that respondents believe that the degree of implementation of the SDGs in Andorran cultural policy is medium. According to their opinion, SDGs are not a tangibly mentioned and represented in the Andorran cultural policy.

Considering the indicators according to each dimension, Knowledge, and Skills (C) is the most represented dimension (mean of 4.95 and median of 5). In the second place, Inclusion, and participation (D) (mean of 4.5 and a median of 4.8). In third place, we found the Environmental and resilience dimension (A) (mean of 4.2 and a median of 4.4) and finally, the Support and livelihood dimension (B) (mean and median of 3.2).

Considering the 22 UNESCO Indicators, multilingual education, cultural and arts education, and artistic freedom are the better evaluated topics. On the other hand, the lowest-rated indicators refer to Trade in cultural goods and services, Cultural business and Public funding of culture.

5.4.3 Results of the ESSOSCULT semi-structured interview to the very honorable Culture Minister of Andorra

According to the results of the ESSOSCULT semi-structured interview with the very honorable Culture Minister of Andorra, although the country has been making efforts to comply with the UN 2030 Sustainable Agenda (General Assembly of United Nations, 2015) there is not a clear communication strategy to increase the awareness about its implementation in the Andorra Cultural Ministry. The minister said that SDGs and the UN 2030 Sustainable Agenda, as guidelines, are part of the decision-making process, nevertheless, these criteria are not explicitly communicated to the cultural stakeholders. Regarding the role of culture in the UN 2030 Sustainable Agenda, the ministry considers culture as a transversal axis of the Sustainable Development and that is worth an inter-ministerial approach. The WPC is the first step to designing a strategic plan for cultural sustainability. The Andorran cultural policy has to consistently coordinate, respect, and enhance the Parishes' values and singularities.

The ESSOSCULT interview has also been analyzed in terms of the SDGs, so a content analysis has been performed. The minister mentioned directly only two SDGs: SDG4 (Quality Education) and SDG8 (Decent Work and Economic Growth). Indirectly, the minister talked about topics that may be aligned with several SDGs. For example, SDG 11 (Sustainable cities and communities) in relation that the relevance of the cultural and natural heritage of Andorra, SDG 17 (Partnerships for goals) that reflects inter-ministerial cooperation to fulfill the 2030 Agenda, and SDG 8 (Decent Work and Economic Growth),

considering the cultural and creative industry as a source of decent work and economic growth. Furthermore, although quite sporadically, other SDGs topics were mentioned: SDG 4 linked to the educational function of culture; SDG 13, in relation to climate action from the cultural perspective.

Considering the degree of concreteness of the interview content, the minister mainly talked about actions and projects more than about long-term strategies.

5.5. Conclusions

The main goal of this research is to analyze the SDGs implementation degree in the Andorran cultural policy. Furthermore, the paper analyzes the dimension of cultural sustainability in the Andorran cultural policy and identifies future strategies in terms of culture and sustainable development. According to the research results, the Andorran government highly supports the UN 2030 Sustainable Agenda (Govern d'Andorra 2019) and considers cultural sustainability as a key dimension to improving the country's sustainable development (Govern d'Andorra, 2021). Nevertheless, the SDGs are not explicitly mentioned in the Andorran cultural policy, even if experts consider them a relevant roadmap for the cultural sustainability strategy's definition.

Despite the lack of direct reference to the UN SDGs, the Andorran cultural policies highlighted several topics included in the UN 2030 Sustainable Agenda. Culture contributes to sustainable development through safeguarding the natural heritage. Culture is a driver for social cohesion and education focused on cultural sustainability is a key factor for future generations. Enhancing the impact of culture in the improvement of working conditions, specifically for women in the tourism industry, and for the collective and individual economic growth is one of the main challenges for the Andorran policymakers. Besides, culture is considered as a pillar to convert the unsustainable seasonal mass sky tourism practice into a more environmentally and socially sustainable tourism.

The article contributes to the academic fields of cultural sustainability (Kagan, 2019) and cultural policy. The novelty of this research sets on the use of the Sustainable

Development Goals' indicators (UN Global Compact, n.d.) as a code of analysis and as a new approach and specific perspective to evaluate the alignment of the cultural sustainability and cultural policies to the UN 2030 Sustainable Agenda (United Nations, 2016c). The article aims to fulfil the identified research agenda about the need to evaluate the alignment of the countries' cultural policies with the UN SDGs (British Council, 2020a) and the importance of monitoring the contribution of culture to the UN 2030 Sustainable Agenda as a pillar for the sustainable development paradigm across all levels and disciplines (Marcolin et al., 2020; Meyer et al., 2022; Streimikiene et al., 2019).

In terms of cultural sustainability, the research results confirm that it is a cross-cutting dimension, based on intellectual and creative products, values and lifestyles and that has the potential to improve sustainable development countries' strategies (Ferran Vila et al., 2021; UNESCO, 2013b). The results enlarge the scope of the definition of cultural sustainability, underlying the multidimensional impact on the sustainable development in terms of economic growth, social impact, and ecological preservation (Baltà Portolés & Dragićevic Šešić, 2017a; Dessein et al., 2015; Errichiello & Micera, 2018; Kagan et al., 2018; Molina Neira, 2018; Rayman-Bacchus & Radavoi, 2019; Soini & Birkeland, 2014; Swanson & DeVereaux, 2017; Throsby, 2017c; Wiktor-Mach, 2018a). Cultural policies are meant to generate transversal and integral transformations in society since culture is a human engine for these transformations (Sánchez, 2020). The main objective of sustainability in cultural policy is to safeguard and maintain cultural practices and rights (Duxbury et al., 2017). Cultural sustainability is an asset for social, environmental, and heritage safeguarding, having a direct benefit on the society in line with the implementation of the SDGs (Hosagrahar, 2017). Results show that culture is an enabler and driver of sustainable development, a tool for poverty reduction, job creation, social inclusion, sustainable urban development, and revitalization (Wiktor-Mach, 2018a).

In terms of practical implications of the research and according to the results, SDGs should be explicitly included in the cultural strategies and policies, and a specific communication strategy is required to legitimate and reinforce the importance of cultural sustainability. The ministry has taken into consideration these research conclusions for the implementation of the future cultural policy, specifically focused on the value of cultural sustainability and the UN 2030 Sustainable Agenda roadmap.

The research proposes a new methodology useful to evaluate the grade of implementation of the SDGs in the cultural policies of a country. This model may be a tool for measuring the SDGs compliance with cultural policies of other countries in the future (Streimikiene et al., 2019).

Discussion and Conclusions

Discussion

To evolve the cultural sustainability academic field, this research is focused on doing it by studying the implementation of the SDGs in cultural policies, as they are a base for culture at different levels. Accordingly, to some academics, this study has not been done yet and much more research is needed (Duxbury et al., 2017b; Kangas, Duxbury, & Beukelaer, 2017; UNESCO, 2019a).

The thesis has been structured with 7 main objectives, that will allow aligning cultural policies with the global model of sustainable development. The first objective wants to analyze how the SDGs are included in EU cultural policies. We analyzed if the SDGs are explicitly mentioned in the EU cultural policies, which are the main topics that are aligned with sustainable development, and in which stage of implementation they are.

The second one aims to analyze which are the priorities of the EU in the cultural sustainability Agenda in order to know which are the main actions that the EU could implement to help European countries to achieve the 2030 Agenda's goals.

The third objective has the goal to analyze the experts' opinions on Cultural Sustainability and the importance of Sustainable Development in the EU cultural policies. We meant to highlight which SDGs the experts considered as the most important, which was their definition of cultural sustainability, and which is the current stage of cultural sustainability in the EU.

The fourth one analyzes how institutional communication affects the introduction of Sustainable Development in EU cultural policies. Like this, it is explored if institutional communication is a key factor for Sustainable Development, and which is the current situation in the EU.

Following, the fifth, it's a case study of the Principality of Andorra, that wants to analyze which is the SDGs implementation degree in the Andorran cultural policy. We analyzed if the SDGs are explicitly mentioned in the cultural policy, which topics are more aligned with Sustainable Development, at what stage of implementation they are. The main original contribution of chapter 5 is that we evaluated the SDGs implementation in the Andorran cultural policy, and we created a model that can be applied to other country's case study.

The sixth one aims to analyze the dimension of cultural sustainability in the Andorran cultural policy.

Finally, it is also wanted to identify which future strategies could implement Andorran cultural policy in terms of culture and sustainable development.

Final Conclusions

In order to contribute to the cultural sustainability academic field, this thesis pursuits 7 objectives. The conclusions of the study are here organized by objective.

Objective 1: analyze how SDGs are included in the EU cultural policies

With the aim to analyze if SDGs are included in EU cultural policies a content analysis of EU cultural policies has been developed in chapter 3. As the results show, SDGs are not mentioned directly. According to UNESCO (2019) in EU cultural policies, SDGs and Sustainable Development are rarely incorporated (UNESCO, 2019a). Even though the results show that many topics in the cultural policies are aligned with the SDGs, even if they are not mentioned explicitly. The main SDGs subjects included in cultural policies are Cultural and Natural Heritage (SDG11), Cultural Education (SDG4), Cultural Diversity (SDG4, Social Inclusion (SDG10), access to information (SDG16), cooperation with other institutions (SDG17), Environment (SDG13), Economic growth (SDG8), and Gender Equality (SDG5).

In the EU member states, the SDGs with more references are SDG 11, Sustainable cities and communities, SDG4, Quality Education, and SDG 10, which reduce inequalities. In addition, some other SDGs appear with less importance, such as SDG17, SDG's partnerships, SDG16, Peace, Justice, and strong institutions, SDG 13, climate action, SDG8 Decent Work, and SDG5, Gender Equality.

Furthermore, it has also been studied in which state of implementation are the topics aligned with the SDGs in the cultural policies. Three states have been defined: first

as politics or theoretical proposals, second, as projects, or long-term practical proposals, and third as actions, or short-term practical proposals. In the EU, the baste majority of proposals made by each member state are mostly theoretical or aspirational. This means that they have not been implemented.

Objective 2: define which are the priorities of the EU in the cultural sustainability Agenda

In chapter 3, some priorities for the EU in the cultural sustainability Agenda are defined, to change the tendency of low impact that culture has on the SDGs (Duxbury et al., 2017b; Erlewein, 2017; Throsby, 2017b; Turner, 2017). To achieve the objectives of cultural sustainability in the European Union Agenda, it is necessary to change the EU strategy, being more proactive in the effort to include culture in sustainable development. In this sense, some actions could be done by the UE to implement and promote cultural sustainability in the framework of the 2030 agenda. First, the EU should implement a common nomenclature that homogenizes the cultural sustainability of European dimensions in the 2030 Agenda framework. This would help the less advanced countries better understand how sustainability may positively affect the cultural environment. Second, the EU should define priorities based on the most relevant SDGs for cultural sustainability. Some of these priorities would apply to the whole European Union and others, for example, will be very important for just some countries, as, for example, safeguard cultural heritage for most touristic countries. Finally, the EU should define some guidelines to help the states that are less advanced in the sustainability agenda to take as an example the best practices of the more advanced countries.

Thanks to these proactive actions the EU could be a pioneer and change agent in pursuing the 2030 Agenda Goals, in particular in the field of cultural sustainability.

Objective 3: analyze the EU policymaker's opinions on Cultural Sustainability and the importance of Sustainable Development in the EU cultural policies

In chapter 4, the EU cultural policymakers conclude that cultural sustainability includes both intellectual and creative products as well as beliefs, practices, and ways of life. They also agree that cultural sustainability is multidimensional, and it is conceived as another dimension of sustainable development, although it is not presented as the fourth pillar. Rather, the experts align with the vision of UNESCO in which cultural sustainability is conceived as a cross-cutting dimension of Sustainable Development (UNESCO, 2019b). Finally, they also agree that cultural sustainability is a driver for Sustainable Development.

Concerning the conclusions regarding the importance of Sustainable Development in cultural policies, the experts confirm that one way to demonstrate the role of culture in the 2030 Agenda is to explicitly include SDGs in cultural policies and from a more practical perspective through concrete projects. This action will improve cultural policies goals, strategies, and contents. They also confirm that sustainable development in cultural policies should become a common concern for EU state members.

The SDGs that have been prioritized by the cultural policies experts to be included in cultural policies are SDG11 (Sustainable cities and communities), SDG 4 (Quality Education), SDG 3 (Good health and wellbeing), SDG 17 (partnerships for the goals), SDG 5 (Gender Equality), SDG 9 (industry, innovation, and infrastructures), SDG 10 (reduced inequalities) and SDG 12 (responsible consumption and production). This demonstrates that cultural policies could contribute directly to many of the SDGs (Hosagrahar, 2017), even though at the moment the SDGs integration at cultural policies is still far from being a key goal (Unesco, 2022).

Objective 4: analyze how the institutional communication affects the introduction of Sustainable Development in EU cultural policies

The conclusions of chapter 4 confirm that institutional communication is a key to the success of sustainable development in cultural policies, being a tool for stakeholder engagement. Institutional communication creates bridges of encounter between the

different dimensions of SD, involving more actors, and in the same way, it also legitimizes the contents. Furthermore, introducing SDGs explicitly and through concrete projects will be favored by institutional communication. For that reason, it is recommended to create a common shared language, that could match SDGs terminology with the subjects that already appears in cultural policies, such as such as heritage safeguard, creative industry growth, environmental preservation and economic progress. In addition, the creation of a cultural communication plan based on cultural sustainability will help each country to advance in the 2030 Agenda. In conclusion, the EU should promote this common language and communication strategy between the different countries and public institutions.

Objective 5: analyze the SDG's implementation degree in the Andorran cultural policy.

In Andorra, the SDGs implementation has been studied through the "White paper on culture" content analysis, in chapter 5. In this sense, the "White paper on culture" proposes Sustainable Development as one of the seven major challenges for the future strategy (Govern d'Andorra, 2021). Furthermore, the Andorra government highly supports the UN 2030 Sustainable Agenda (Govern d'Andorra 2019). Even though the results show that any SDG is explicitly mentioned, some topics are aligned with the SDGs.

The main SDGs that are implemented are almost the same as those in the EU member states SDG 11, Sustainable cities, and communities, SDG4, Quality Education, and SDG 10, reduce inequalities. In addition, some other SDGs appear with less importance, such as SDG17, SDG's partnerships, SDG16, Peace, Justice, and strong institutions, SDG 13, climate action, SDG8 Decent Work, and SDG5, Gender Equality. As a novelty, sustainable tourism (SDG12) is considered extremely important for the country. Culture contributes to sustainable development through the safeguarding of cultural and natural heritage. Culture is a driver for social cohesion and education focused on cultural sustainability is a key factor for future generations. It also enhances the impact

of culture in the improvement of working conditions and collective and individual economic growth.

In relationship with which state are the SDGs implemented in the Andorran cultural policy, in comparison with the EU member states, Andorra is in a more practical and tactical stage. The Minister of Culture highlights that each action implemented by the Culture Ministry is related to one or more SDGs.

Objective 6: analyze the dimension of cultural sustainability in the Andorran cultural policy

In chapter five, it is analyzed the dimension of cultural sustainability in the Andorran cultural policy. The cultural policymakers and managers of Andorra explain, confirming the theoretical framework, that cultural sustainability is conceived as a multidimensional (Baltà Portolés & Dragićevic Šešić, 2017a; Dessein et al., 2015; Errichiello & Micera, 2018; Kagan et al., 2018; Molina Neira, 2018; Rayman-Bacchus & Radavoi, 2019; Soini & Birkeland, 2014; Swanson & DeVereaux, 2017; Throsby, 2017a; Wiktor-Mach, 2019) and transversal dimension (UNESCO, 2013b) of Sustainable Development. It includes intellectual products and beliefs, practices, and lifestyles as a driver and an enabler of Sustainable Development (Ferran Vila et al., 2021; UNESCO, 2013b). This means that it has the potential to improve the country's Sustainable Development strategies as a tool to revitalize, reduce poverty, create work, potentiate social inclusion and implement urban sustainable development (Wiktor-Mach, 2018a).

Objective 7: Identify future strategies in terms of culture and sustainable development.

In terms of identifying future strategies of culture and sustainable development, as the chapter 5 results show, SDGs should be explicitly included in the cultural strategies and policies (Ferran Vila et al., 2021). In addition, a specific communication strategy should be implemented to legitimate and reinforce the importance of cultural sustainability. In this sense, the ministry of culture has taken into consideration these

research conclusions for the implementation of the future cultural policy, specifically focused on the value of cultural sustainability and the UN 2030 Sustainable Agenda roadmap.

The new perspective on cultural sustainability aligned with the 2030 Agenda, is the main contribution of this thesis, as it has been demonstrated in chapters 3, 4, and 5. Cultural sustainability as a multidimensional and flexible concept (Duxbury et al., 2017b) can also be contemplated from the SDGs perspective. The overall results of the three chapters have confirmed that the SDGs drivers for the cultural sustainability in cultural policies from the EU and Andorra are SDG11, SDG4, SDG10, SDG17, SDG16, SDG13, SDG8, SDG5, and SDG12. European policymakers' experts also believe that SDG3 and SDG9 are a priority in European cultural policies.

We suggest including new Sustainable Development cultural policies based on the safeguard of the natural heritage, cultural education, cultural diversity, social inclusion, access to information, cooperation with other institutions, climate change, economic growth, gender equality, and sustainable tourism.

In this thesis we created a new model as a tool to evaluate the implementation degree of SDGs in cultural policies and we applied it to the Andorra case study. As a final contribution of this research, we think that this model may be a tool of analysis for other countries case studies.

Limitations

In this thesis there are some limitations.

Firstly, there are geographical limitations as the studied framework is delimited in the European Union and Andorra. This means that there is not a global vision of the actual situation of cultural sustainability from the cultural policies' perspectives.

Secondly, there is a limitation that relies in self-reported data. The two surveys and the semi-structured interview can be influenced by the respondents with personal opinions and perceptions.

Lastly, there is a limitation regarding the English language, as my English level is not professional or academic. This has meant a great challenge to develop all the thesis.

Future research

One of the possible future research projects would be to continue the same research in other countries. The new model that has been created to evaluate the implementation degree of SDGs in cultural policies could be applied to other regional areas. So, the future research would be focused on testing this new model for other countries.

Furthermore, once it is clarified which are the SDGs drivers for cultural policies, another possible future research would be focused on analyzing which is the best way to implement the SDGs in cultural policies. As the EU policymakers' experts have been noticed in chapter 3, there would be different possible ways to do it. SDGs could be included by adapting the topics that match the SDGs terminology, or by creating an specific section for Sustainable Development, or still by creating a specific section for SDGs. What is clear is that further research is needed to clarify this subject. As Nordic Council of Ministers state "Culture plays an important role in promoting economic, social and environmental sustainability, in moving people in the right direction. There is a lot of innovative and transformative power in the cultural field but the capacity for realizing the changes is sometimes lacking" for the moment (Nordic Council of Ministers, 2021, p. 8). That is why it is needed to take an innovative and transformative look in cultural policies, to address the synergies between sustainable development and cultural policies, so that cultural sustainability has a greater impact.

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Annex

ANNEX 1

Cultural Sustainability and the SDGs: Trends inEuropean Union Countries Survey

Thank you for participating in this questionnaire with the aim of contributing to the doctoral thesis Cultural Sustainability through SDGS .The main goals of this thesis are to study, on the one hand, theinclusion of the SDGs in European Union cultural policies and, on the other hand, to update the academic field of cultural sustainability in the framework of cultural policies.

We appreciate your participation and remain at your disposal for any questions or comments. We willkeep you informed of the results of this and future research,

Thank you very much,Susanna Ferran

1.   1. Which is your country?

_____

CULTURAL SUSTAINABILITY

2.   2. Do you consider that cultural sustainability includes:

Mark only one oval.

⬭   Intellectual and creative products Beliefs, practices and ways of life Both

⬭   Other: _____

3.   3. Do you believe that cultural sustainability plays an active role in fulfilling the 2030 Agend (Please choose one option, 1 meaning No and 7 meaning the most)

Mark only one oval.

⬭   1

⬭   2

⬭   3

⬭   4

○○ 5

○ 6

○ 7

4. 4. Do you agree that cultural sustainability is one more dimension of sustainable development in addition to the economic, social and environmental ones?

Mark only one oval.

○ 1

○ 2

○ 3

○ 4

○ 5

○ 6

○ 7

5. 5. In the future how would you situate cultural sustainability as:

Mark only one oval.

○ One more SDG

○ A transversal dimension of Sustainable Development An independent

○ dimension of Sustainable DevelopmentA past theoretical proposal

○ Other: _____

○

6. 6. Do you think that one way to demonstrate that culture has a role to play in SustainableDevelopment is by including the SDGs in cultural policies?

Mark only one oval.

○ YesNo

○

7. 7. Do you consider cultural sustainability to be multidimensional?

Mark only one oval.

○ Yes

○ No

8. 8. Which perspective do you think fits better to cultural sustainability?

Mark only one oval.

○ "Culture in sustainable development", or culture as another dimension of SustainableDevelopment. As cultural capital

○ "Culture for sustainable development" or culture as a mediator between the 3 dimensions. As away of life

○ "Culture as sustainable development" or culture as a basis for Sustainable Development

9. 9. Do you think that cultural sustainability is a driver for sustainable development, meaningdriver as having a potential for growth and for direct impact on sustainability? (Please choose one option, 1 meaning No and 7 meaning the most)

Mark only one oval.

○ 1

○ 2

○ 3

○ 4

○ 5

○ 6

○ 7

10. 10. Do you think that cultural sustainability is well represented in 2030 Agenda? (Pleasechoose one option, 1 meaning No and 7 meaning the most)

Mark only one oval.

○ 1

○ 2

○ 3
○ 4
○ 5
○ 6
○ 7

11. 11. Which country do you think is more advanced in applying cultural sustainability in cultupolicies through SDGS?

_____

SDGS AND CULTURAL POLICIES

12. 12. Do you consider that cultural policies are a good place to implement SustainableDevelopment? (Please choose one option, 1 meaning No and 7 meaning the most)

Mark only one oval.

○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ 7

13. 13. In the content analysis of cultural policies we made, we concluded that although at thetopic level there are certain proposals that coincide with the SDG, these do not appear explicitly. Do you think that cultural policies should explicitly propose the SDGs?

Mark only one oval.

○ YesNo
○

14. 13b. If you said No, why?

_____

_____

_____

_____

_____

15. 14. As a cultural policy expert, could you suggest how to explicitly include SDGs in culturapolicy?

Mark only one oval.

◯ Adapting the topics that coincide with the terminology of the SDGs

◯ Proposing a specific section for the Sustainable Development that includes the SDGs to beworked

◯ Creating a specific section for each SDG

◯ Including the SDGs in the cultural policy system where it is described the scope of the country'cultural policy

◯ Other: _____

16. 15. If you think cultural policy is a good place to work on SDGs, what improvements do yothink SDGs brings to cultural policy?

Mark only one oval.

◯ StrategyGoals

◯ Communication Contents

◯ Other: _____

◯

17. 16. According to Duxbury et al (2017) four objectives in regard to culture and sustainabilitemerge in cultural policies. Which one is the one that fits better for you?

Mark only one oval.

◯ to safeguard and sustain cultural practices and rights

○ to 'green' the operations and impacts of cultural organizations and industries

○ to raise awareness and catalyze actions about sustainability and

○ climate changeto foster 'ecological citizenship'

18. 17. Do you think that in order for the SDGs to be implemented more efficiently, it should bshared concern for all cultural policies of EU member states? (Please choose one option, meaning No and 7 meaning the most)

Mark only one oval.

○ 1

○ 2

○ 3

○ 4

○ 5

○ 6

○ 7

19. 18. What types of strategy do you think would be most appropriate? How should theseproposals be?

_____

_____

_____

_____

_____

20. 19. Do you consider that the topics worked in cultural policies coincide with the SDGs?(Please choose one option, 1 meaning No and 7 meaning the most)

Mark only one oval.

○ 1

○ 2

○ 3

○ 4

○   5

○   6

○   7

21.   20. What other issues would you propose to work on in cultural policy in order to implemthe SDGs?

_____

_____

_____

_____

_____

22.   21. Do you agree that cultural policies should have a presence of the SDGs in a morepractical approach, through concrete projects, in order to comply with 2030 Agenda?

Mark only one oval.

○   YesNo

○

23. 22. Which SDG do you think is the most likely to be applied in cultural policies? Pleasechoose at least 3.

Check all that apply.

- [ ] SDG1No poverty SDG2 Zero Hunger
- [ ] SDG3 Good Health and Well-beingSDG4 Quality Education
- [ ] SDG5 Gender Equality
- [ ] SDG6 Clean water and sanitationSDG7 Affordable and clean energy
- [ ] SDG8 Decent work and economic growth S
- [ ] DG9 Industry, innovation and infrastructure SDG10 Reduced Inequalities
- [ ] SDG1 Sustainable cities and communities S
- [ ] DG12 Responsible consumption and productionSDG13 Climate Action
- [ ] SDG14 Life bellow waterSDG15 Life on Land
- [ ] SDG16 Peace, Justice and Strong InstitutionsSDG17 Partnerships for the goals

24. If you wish you can leave your comments regarding this questionnaire. Thank you

_____

_____

_____

_____

_____

ANNEX 2

SOSCULT SURVEY: La sostenibilitat cultural a Andorra

Gràcies per participar en aquest qüestionari amb l'objectiu de contribuir a la Tesi Doctoral titulada "La Sostenibilitat Cultural a través dels Objectius de Desenvolupament Sostenible a la Unió Europea". Els principals objectius d'aquest tesi són per una part actulaitzar l'àrea d'investigació de la sostenibilitat cultural en el marc de les polítiques culturals. A més a més, també tenim l'objectiu d'estudiar el grau d'implementació dels Objectius de Desenvolupament Sostenible (ODS) en la política cultural andorrana

Aquesta enquesta està organitzada en dues parts. La primera part està centrada en investigar lasostenibilitat cultural i la política cultural andorrana. La segona part està centrada en avaluar el graud'implementació dels ODS seguint els Culture / 2030 Indicators proposats per la UNESCO.

Apreciem la seva participació i quedem a la seva disposició per a qualsevol pregunta o comentaris.Us mantindrem informants dels resultats de la Recerca,

Moltes gràcies, Susanna Ferran Vila

PRIMERA PART: LA SOSTENIBILITAT CULTURAL I LA POLÍTICA CULTURAL ANDORRANA

1. 1. Quina és la importància que s'atorga a la inclusió dels Objectius de Desenvolupament Sostenible a la política cultural andorrana? (Esculli una opció, on l'1 és el mínim i el 7 el màxi

1	2	3	4	5	6	7
⬭	⬭	⬭	⬭	⬭	⬭	⬭

2.

2. Creu que les polítiques culturals andorranes inclouen el desenvolupament sostenible?(Esculli una opció, on l'1 és el mínim i el 7 el màxim)

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

3.

3. Alfons Martinell (2015) qualifica quatre tipos d'Estat serons les polítiques culturals que eduen a terme. Quin tipus d'Estat creu que defineix a Andorra?

◯ L'Estat àrbitre en què el Govern intenta mantenir una posició de neutralitat en els processos de producció, distribució i consum. Només creen unes normes del joc perquè els agents es desenvolupi És la concepció més liberal de política cultural i és típica dels EUA.

◯ L'Estat mecenes. L'Estat no intervé mai directament. El seu paper és de fomentar o subvencionar les organitzacions culturals o artístiques mitjançant els art councils. Aquest és el model anglosaxó.

◯ L'Estat arquitecte. L'administració és un agent més. Assumeix responsabilitats i compromisos etemes d'acció directa a més de crear les normes del joc. És la visió més europea de la política.

◯ L'Estat enginyer. L'Estat controla la totalitat dels processos de creació, distribució i consumcultural. Una política típica dels estats totalitaris.

4.

4. Segons Duxbury et al (2017) existeixen quatre objectius en relació la cultura i la sostenibilitat en les polítiques culturals. D'entre apuestes, que es llisten a continuació, sengons el seu criteri, trii el què cregui que encaixa millor en la política cultural andorrana.

◯ Per salvaguardar i mantenir les pràctiques i els drets culturals

◯ Per prioritzar el medi ambient en les operacions i impactes de les organitzacions i indústriesculturals

◯ Per conscienciar i catalitzar les accions sobre la sostenibilitat i el canvi climàticPer fomenter la "ciutadania ecològica"

◯

5. 5. En l'anàlisi de contingut de les polítiques culturals de la Unió Europea que hem fet per l'estudi empíric d'aquesta tesi, hem arribat a la conclusió que tot i que a nivell temàtic hi hacertes propostes que coincideixen amb els ODS, aquests no apareixen de forma explícita. Considera que la política cultural andorrana hauria de proposar de forma explícita els ODS

◯ Si No

◯

6. 6. Actualment a Andorra no existeix una política cultural única. Creu que la política cultural andorrana hauria de respondre a una idea unitària a llarg termini? (Esculli una opció, on l'1 éel mínim i el 7 el màxim)

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

7. 7. Creu que el desenvolupament sostenible hauria de ser una estratègia comuna adesenvolupar des de la cultura? (Esculli una opció, on l'1 és el mínim i el 7 el màxim)

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

8. 8. Què creu que poden aportar la política cultural andorrana al desenvolupament sostenibl

☐ Narrativa, és a dir noves formes de narrar i construir el Desenvolupament Sostenible a través de lacultura

☐ Continguts, és a dir el Desenvolupament Sostenible com a nou tema

☐ de la cultura Creativitat, és a dir noves formes de crear relacionades

☐ amb el Desenvolupament SostenibleEstratègia, és a dir nous plans a

☐ llarg termini per direccionar la política cultural

Estils de vida, és a dir noves formes de fer directament relacionades amb el Desenvolupament Sostenible

☐ Valors, és a dir noves formes de pensar relacionades directamente amb el DesenvolupamentSostenible

Altres: ☐ _____

9. 9. Els Objectius de Desenvolupament Sostenible (ODS) són útils per millorar la políticacultural andorrana en el sentit de:

⬭ Estratègia Objectius Comunicació Continguts

⬭ Altres: _____

⬭

⬭

⬭

10. 10. De tots els Objectius de Desenvolupament Sostenibles quins creu que s'apliquen millola política cultural andorrana? (si us plau mencioni'n com a mínim tres)

- [ ] ODS1 Fi de la pobresaODS2 Fam zero
- [ ] ODS3 Salut i Benestar ODS4 Educació de qualityODS5 Igualtat de genera
- [ ] ODS6 Aigua neta i sanejament ODS7 Energia neta i accessible
- [ ] ODS8 Treball digne i creixement econòmicODS9 Indústria, innovació i infrastructuresODS10 Reducció de les desigualaos ODS11 Ciutats i comunitats sostenibles ODS12 Producció i consum responsablesODS13 Acció climática
- [ ] ODS14 Vida submarina
- [ ] ODS15 Vida dels ecosystems terrestres ODS16 Pau, Justícia i Institucions ODS17 Aliances per assolir els Objectius

11. 11. Fins ara el paper de la cultura en el Desenvolupament Sostenible és minoritari (Duxbur et al., 2017; Erlewein, 2017; Throsby, 2017; Turner, 2017). Creu que la COVID-19 significa unoportunitat per encarar nous objectius relacionats amb la Cultura i el Desenvolupament Sostenible?

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

12. 12. En relació a les estratègies que se'n poden derivar de la implementació dels ODS en lapolítica cultural, prioritzi la categoria que creu que té més importància.

⬭ De continguts D'hàbits de consumDe comunicació D'aliances noves

⬭ Altres: _____

⬭

⬭

⬭

13. 13. Quins dels elements segments considera que estan inclosos en la sostenibilitat cultura

⬭ Productes intel·lectuals i creatiusCreences i estils de vida Ambdues

⬭

⬭

14. 14. Està d'acord amb què la sostenibilitat cultural és una dimensió més del desenvolupament sostenible a més a més de l'econòmica, social, i mediambiental? (Esculuna opció, on l'1 és el mínim i el 7 el màxim)

1	2	3	4	5	6	7
⬭	⬭	⬭	⬭	⬭	⬭	⬭

15. 15. Creu que la sostenibilitat cultural està ben representada en l'Agenda 2030? (Esculli unopció, on l'1 és el mínim i el 7 el màxim)

1	2	3	4	5	6	7
⬭	⬭	⬭	⬭	⬭	⬭	⬭

16. 16. En el futur com situaria la sostenibilitat cultural com a: (esculli una opció)

- ⬭ Un ODS més
- ⬭ Una dimensió transversal del Desenvolupament Sostenible Una
- ⬭ dimensió independent del Desenvolupament Sostenible Una
- ⬭ proposta teorica passada
- ⬭ Altres: _____

17. 17. Considera que la sostenibilitat cultural és multidimensional?

- ⬭ Sí No
- ⬭

18. 18. Està d'acord amb l'afirmació següent: "Una manera de demostrar que la cultura té un r a desenvolupar en el desenvolupament sostenible és incloent els ODS a les polítiques culturals"

- ⬭ Si No
- ⬭

19. 19. Segons el seu criteri, d'entre les perspectives següents, quina és la que millor encaixadins la sostenibilitat cultural? (Dessein et al, 2015)

○ "Culture in sustainable development", o cultura com una dimensió més del DS. Capital cultural

○ "Culture for sustainable development" o cultura com a mediadora entre les dimensionsmediambiental, económica i social. Com a forma de vida.

○ "Culture as sustainable development" o la cultura com a base del DS.

20. 20. Creu que la sostenibilitat cultural és un motor pel desenvolupament sostenible, entenent motor com a forma directa per crear creixement potencial i impacte directe a lasostenibilitat? (Esculli una opció, on l'1 és el mínim i el 7 el màxim)

1	2	3	4	5	6	7
○	○	○	○	○	○	○

21. 21. Quin país europeu creu que està més avançat en aplicar la sostenibilitat cultural alsODS?

_____

SEGONA PART: CULTURE 2030 INDICATORS - UNESCO

Cada pregunta té una resposta segons una escala en què 1 és el valor mínim i 7 és el màxim.L'enquesta s'estructura en 4 grans parts, amb una totalitat de 22 preguntes.

Dimensió mediambiental i de resiliència

1. DESPESA DE PATRIMONI. Aquest indicador il·lustra com l'acció financera de les autoritats públiques, a nivell local, nacional i internacional, soles o en associació amb les organitzacionde societat civil, i del sector privat, s'organitzen per protegir i salvaguardar el patrimoni cultural i natural fent que tingui un impacte directe en la salvaguarda del patrimoni per a fer més sostenibles les ciutats i els assentaments humans.

22.   Valori el grau de recursos que es destinen per salvaguardar el patrimoni i fer més sostenila societat andorrana.

1	2	3	4	5	6	7
⬭	⬭	⬭	⬭	⬭	⬭	⬭

2. GESTIÓ SOSTENIBLE DEL PATRIMONI. Aquest indicador ofereix una visió general dels punforts i febles de l'acció pública per protegir i promoure la sostenibilitat del patrimoni mitjançant l'anàlisi de tres components: Registres i inventaris nacionals i internacionals. L'acper protegir, salvaguardar i gestionar el patrimoni amb la participació de totes les parts interessades i el foment de la sostenibilitat. El nivell de recolzament mobilitzat per salvaguardar i revitalitzar el patrimoni

23.   Valori el tipus de gestió que es fa del patrimoni en l'acció pública a Andorra protegeix ipromou la sostenibilitat?

1	2	3	4	5	6	7
⬭	⬭	⬭	⬭	⬭	⬭	⬭

3. ADAPTACIÓ I RESILIÈNCIA AL CLIMA. Aquest indicador té per objectiu avaluar les mesureadaptades per fomentar la mitigació del canvi climàtic i l'adaptació al mateix, així com per millorar la resiliència mitjançant la salvaguarda i la gestió sostenible del patrimoni cultural material i immaterial, així com del patrimoni natural.

24.   La gestió del patrimoni cultural material i immaterial fomenta la mitigació del canvi climàt

1	2	3	4	5	6	7
⬭	⬭	⬭	⬭	⬭	⬭	⬭

4. EQUIPAMENTS CULTURALS. Aquest indicador pretén avaluar la diversitat d'equipaments culturals i la seva distribució amb un enfocament territorial. Permet identificar les àrees culturals en relació a la població, el transport, l'administració i els centres econòmics. Aquesindicador pretén avaluar com els equipaments culturals estan integrats en el paisatge urbà i com proporcionen un entorn propici perquè les comunitats assisteixin a esdeveniments culturals, practiquin i participin, i perquè les empreses culturals i els professionals prosperin

25.   Els equipaments culturals andorrans proporcionen un entorn adequat perquè la poblacióassisteixi a esdeveniments culturals?

1	2	3	4	5	6	7
⬭	⬭	⬭	⬭	⬭	⬭	⬭

5. ESPAIS OBERTS PER LA CULTURA. Aquest indicador pretén avaluar l'extensió dels espaisoberts públics per la cultura, la naturalesa dels mateixos i el grau d'ús públic (inclosos elsmercats tradicionals).

26. Existeixen espais oberts publics per la cultura a Andorra?

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

Dimensió de recolzament i mittens de subsitència

6. CULTURA EN EL PIB. Aquest indicador pretén avaluar la contribució global en el sector cultural de l'economia d'Andorra.

27. Valori de l'1 al 7 quina és la contribució global en el sector cultural de l'economia d'Andorr

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

7. TREBALL CULTURAL. Aquest indicador pretén avaluar el paper de la cultura com a ocupadora a nivell nacional i local, així com la vitalitat i el dinamisme del sector cultural i el s potencial per millorar el benestar material de les persones empleades en aquest sector.

28. Valori el paper de la cultura com a ocupadora a nivell nacional i comunal

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

8. EMPRESES CULTURALS. Aquest indicador té com a objectiu avaluar les condicions que s'ofereixen a les empreses culturals (especialment les petites empreses i microempreses)seguint la tendència del número d'empreses culturals.

29.   Incideixen les empreses culturals en l'entorn econòmic andorrà?

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

9. DESPESA DE LA LLAR. Aquest indicador pretén avaluar com les llars d'un determinat territ valoren els béns i serveis culturals a través de les transaccions de mercat per obtenir una visde la mida i el potencial del mercat local en les activitats, béns i serveis culturals.

30.   Valori el consum dels béns i serveis culturals en les llars d'Andorra

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

10. COMERÇ DE SERVEIS I PRODUCTES CULTURALS. Aquest indicador vol avaluar el graud'exportació de productes culturals, reflectint tant la demanda econòmica, el perfil internacional dels productes i serveis culturals d'Andorra, com l'entorn normatiu que ho permet.

31.   Valori el grau d'exportació de productes culturals d'Andorra

	1	2	3	4	5	6	7
	○	○	○	○	○	○	○

11. FINANÇAMENT PÚBLIC DE LA CULTURA. Aquest indicador pretén controlar l'import dedespesa pública real en les activitats culturals i creatives.

32.   Valori l'import de la despesa pública real en les activitats culturals i creatives

	1	2	3	4	5	6	7
	○	○	○	○	○	○	○

12. GOVERNANÇA DE LA CULTURA. Aquest indicador ofereix una visió general de les polítiques governamentals i els marcs reguladors existents per recolzar una sèrie d'activitaten el sector de la cultura, destinades a garantir i fomentar la contribució del desenvolupame econòmic i social, així com els processos de presa de decisions en els àmbits culturals. Aqueindicador pretén avaluar la regulació del sector de la cultura i promoure millors condicions laborals i comercials per millorar els mitjans de vida.

33.   Valori les polítiques governamentals i els marcs reguladors existents per recolzar el sectode la cultura

	1	2	3	4	5	6	7
	○	○	○	○	○	○	○

Dimensió de coneixements i habilitas

13. EDUCACIÓ PEL DESENVOLUPAMENT SOSTENIBLE. Aquest indicador avalua la importanc de l'educació per la ciutadania mundial i l'educació pel desenvolupament sostenible amb especial èmfasis a la diversitat cultural. Al mateix temps avalua com s'incorpora a tots els nivells: Polítiques educatives nacionals, plans d'estudi, formació de professorat i avaluació dalumnes.

34. Valori el grau d'importància de la presència de l'educació per la ciudadanía en les polítiqueducativas nacionals.

	1	2	3	4	5	6	7
	◯	◯	◯	◯	◯	◯	◯

35. Valori el grau d'importància de l'educació per desenvolupament sostenible en les polítiqueducatives nacionals.

	1	2	3	4	5	6	7
	◯	◯	◯	◯	◯	◯	◯

14. CONEIXEMENT CULTURAL. Aquest indicador pretén avaluar el mode en què els coneixements culturals milloren la pràctica del desenvolupament sostenible.

36.   Els "coneixements" culturals milloren la pràctica del desenvolupament sostenible?

	1	2	3	4	5	6	7
	○	○	○	○	○	○	○

15. EDUCACIÓ MULTILINGÜE. Aquest indicador s'utilitza per donar valor aproximat del graupromoció del multilingüisme a l'educació primària i secundària com una aproximació als nivede promoció del diàleg intercultural, la salvaguarda i la comprensió de la diversitat cultural dins el sistema educatiu.

37.   Valori la promoció del multilingüisme en l'educació primària i secundària

	1	2	3	4	5	6	7
	○	○	○	○	○	○	○

16. EDUCACIÓ CULTURAL I ARTÍSTICA. L'indicador pretén avaluar el grau d'inclusió dels estudis culturals en els plans d'estudi de secundària, com aproximació als nivells de foment el sistema educatiu de la creativitat i els talents creatius, així com la promoció de l'apreciacide les expressions culturals i el "desig de cultura" entre els joves.

38.   Valori la inclusió dels estudis culturals en els plans d'estudi de secundària

	1	2	3	4	5	6	7
	○	○	○	○	○	○	○

Dimensió d'inclusió i participació

18. CULTURA PER LA COHESIÓ SOCIAL. Aquest indicador pretén avaluar el grau d'entesa intercultural, a més a més de mesurar el grau d'acceptació personal de les persones d'altrescultures i mesurar les diferències entre dones i homes amb relació a les seves oportunitats idrets per participar en la vida cultural, social, econòmica i política del seu país.

39.   Està ben representada la interculturalitat en els diferents àmbits de la vida cultural, social,econòmica i política d'Andorra?

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

19. LLIBERTAT ARTÍSTICA. Aquest indicador pretén avaluar el nivell de desenvolupament d'unentorn sostenible pels artistes i els seus creadors.

40.   Valori el nivell de llibertat artística d'Andorra

1	2	3	4	5	6	7
◯	◯	◯	◯	◯	◯	◯

20. ACCÉS A LA CULTURA. Aquest indicador pretén avaluar el grau d'accés de les diferentspersones a les instal·lacions culturals. Avaluant així el nombre d'equipaments culturals d'Andorra en relació a la mida de la població.

41. Valori de l'1 al 7, sent 1 insuficient i 7 sobredimensionat, si el nombre d'equipaments culturés un reflex de l'activitat cultural i artística d'Andorra

	1	2	3	4	5	6	7
	◯	◯	◯	◯	◯	◯	◯

21. PARTICIPACIÓ CULTURAL. Aquest indicador té tres objectius principals: Avaluar el nombrglobal de visites a llocs o instal·lacions culturals. Avaluar la proporció de població que assist a un esdeveniment cultural. Avaluar en quina mesura la població realitza activitats o habilita culturals a la llar i online.

42. Valori les oportunitats de la societat civil i dels professionals del sector cultural perparticipar en la formulació i l'execució d'activitats culturals

	1	2	3	4	5	6	7
	◯	◯	◯	◯	◯	◯	◯

22. PROCESSOS PARTICIPATIUS. Aquest indicador té com a objectiu avaluar les oportunitatsobertes a la societat civil i als professionals del sector cultural per participar en la formulaci l'execució d'activitats culturals, així com en les polítiques, mesures i programes andorrans.

43. Valori les oportunitats de la societat civil i dels professionals del sector cultural perparticipar en la formulació i l'execució d'activitats culturals

	1	2	3	4	5	6	7
	⬭	⬭	⬭	⬭	⬭	⬭	⬭

44. Si ho creu convenient aquest espai és perquè ens aporti comentaris. Gràcies

_____

_____

_____

_____

ANNEX 3

ESSOSCCULT Semi-Structured interview questions for the Culture Minister of Andorra

La sostenibilitat cultural a través dels Objectius de Desenvolupament Sostenible a Andorra

Pregunta 1:

Considera que Andorra està complint l'Agenda 2030? Com ho fa? Valori de l'1 al 7

Pregunta 2:

Què s'està fent pel Desenvolupament Sostenible des del Ministeri que lidera?

Quines són les acccions per aquest any? I a llarg termini?

Pregunta 3:

Considera que la cooperación interministerial és un fet necessari per complir l'agend 2030?

Creu que dins d'aquesta cooperación interministerial la cultura té un paper a desenvolupar?

Quin seria el rol de la cultura?

Per exemple en la Cimera Iberoamericana quin ha estat el rol de la cultura?

Pregunta 4:

Consiera que és necessari que es desenvolupi una política cultural unitària a tot Andorra, perquè així es puguin treballar temes comuns com el Desenvolupament Sostenible? Ho veu factible?

Pregunta 5:

Creu que la política cultural andorrana hauria d'incloure els Ojectius de Desenvolupament Sostenible?

Creu que el Desenvolupament Sosenible hauria de ser hauria de ser una estrategia comuna a desenvolupar des de la Cultura?

En quins àmbits de la cultura creu que té més aplicació l'Agenda 2030?

Pregunta 6:

Creu que la COVID-19 significa una oportunitat per encarar nous objectius relacionats amb la cultura i el Desenvolupament Sostenible?

Quins serien aquests objectius i accions?

Pregunta 7:

Quines són les estratègies de futur en relació a la cultura i el Desenvolupament Sostenible a Andorra?

Pregunta 8:

En el Llibre Blanc de la Cultura no apareix cap ODS, tot i que hi ha temàtiques que coincideixen. Creu que de cara a l'Estrategia Cultura 2030 es podrien incloure els ODS?
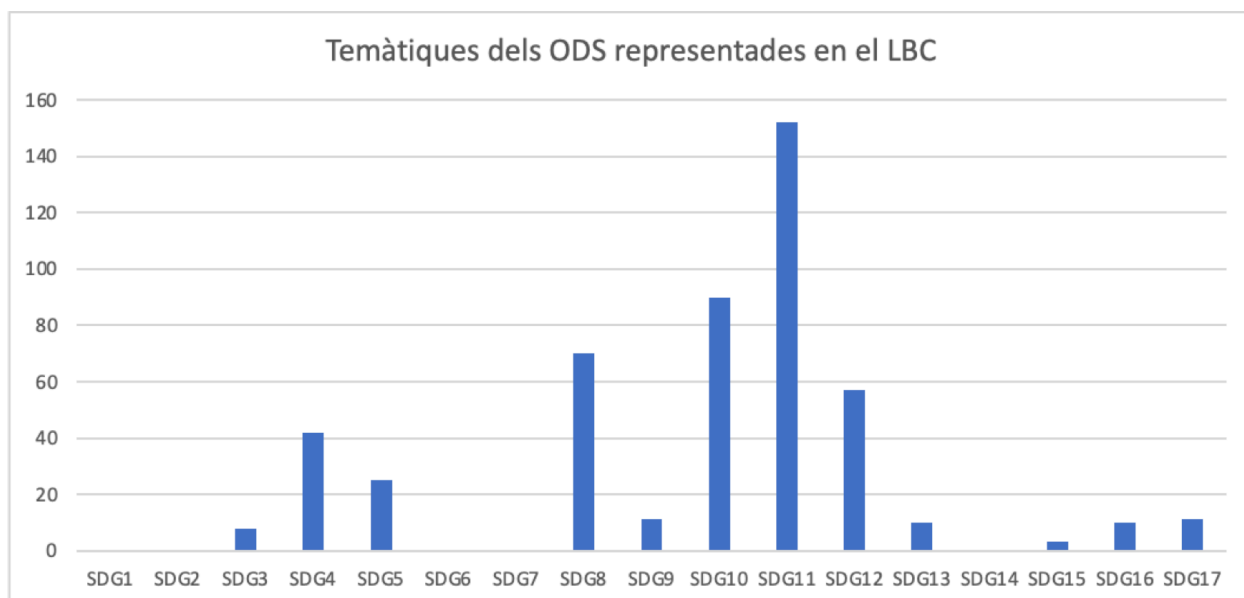
Pregunta 9:

Expliqui'm una mica més sobre l'estratègia Cultura 2030. Quan està prevista ser presentada? Es planteja incloure el Desenvolupament Sostenible? De quina manera?

Pregunta 10:

Em podria explicar com s'estructura el Ministeri de Cultura a l'hora de desenvolupar la política cultural?

ANNEX 4

Transcription of the Semi-structured Interview with de Minister of Culture of Andorra

Em presento jo estic fent una tesi doctoral...
La primera pregunta vostè considera que Andorra està complint l'Agenda 2030? Com ho fa? I si ho pot valorar de l'1 al 7

D'acord, si que crec que l'està complint de fet l'Agenda 2030 és un dels objectius que té fixat el govern des del moment que Nacions Unides va aprovar aquests objectius. El que fem és fer-ho de manera transversal cadascú des del seu Ministeri intenta complir els seus ODS. Quin és el repte de la cultura? Que no en té cap en concret i tots en general! El que intentem és vincular cadauna de les accions del Ministeri al compliment d'alguna part d'algun ODS com podria ser crear societats resilients, o crear les eines necessàries per dotar-nos de millors sistemes de governança. Intentem que la política cultural vagi a reforçar també algun ODS que si ve no està directament relacionat amb la cultura, però la cultura pot ser una eina per assolir-ho. Llavors, ja fins i tot en tots els ordres del dia de tots els governs que celebrem, cada ministre vincula una acció de govern amb un ODS. Per exemple ahir hi va haver una adjudicació per un projecte expositiu, que necessita la museografia i gràfica i doncs en aquest cas pensem que pot estar vinculat amb l'ODS 4 Educació de qualitat. És veritat que no està sentat amb l'educació però al mateix temps estem combinant que els eduquin en àmbits empresarials que desprès tenen un retorn i poden ser beneficiats amb projectes culturals. En el cas del ODS 8 fomentar el creixement econòmic sostenible hem tingut sempre el repte de la cultura de promoure aquesta indústria cultural, donar l'avís de motor econòmic que pot tenir la cultura, i no caure sempre en què la cultura és un àmbit subvencionat. Al mateix temps a Andorra no ens donem compte però si ens fixem la vista molt en concret, trobem que hi ha molts petits empresaris que viuen el dia a dia en l'àmbit cultural. No veiem els tècnics de so, no veiem les impremtes, no veiem les agències de publicitat o les empreses de comunicació que s'estan especialitzant en l'àmbit cultural. Hi ha tota una sèrie d'indústria cultural que és fomentada també des d'aquest tipus d'encàrrec i polítiques que d'altra banda tampoc pot assumir de manera interna l'equip del ministeri. Aquesta podria ser alguna de les fórmules i un dels àmbits que també suposo que hauran pogut compartir els directors de cultura i els consellers doncs és l'assoliment d'acords sobre el que és l'impuls de les disciplines artístiques del país, del nostre art de KM0. Amb la cultura no s'atura reeditarem l'edició de l'any passat i participaran tots els comuns i per tant el que intentem també és unir esforços en moments difícils per poder posar a disposició dels artistes el major nombre de recursos, perquè en temps com aquests tinguin un programa adequat, i que ajudi a portar millor la situació de limitacions en la contractació que existeixen, en els aforaments, que en el sector impedeixen generar recursos. Doncs aquest és una mica el com ho fem i la valoració final podríem dir doncs fins que no seguim avançant, encara estem a nou anys de l'assoliment de..Jo crec que estaríem cap al 5 o el 6.

Què s'està fent pel desenvolupament sostenible des del Ministeri que lidera? Quines són les accions planificades per aquest any? I a llarg termini?
En el àmbit filosòfic podríem dir que son els punts que estan vinculats a les accions. Desprès podem dir que dins del Ministeri de Cultura hi ha el Ministeri d'Esports, tant o més important, ells tenen una acció més tangible en el àmbit esportiu, que podria ser doncs tot un programa de sostenibilitat treballat amb les Federacions esportives. Llavors no se si pot servir per la tesi...

No... perquè realment està molt centrada en cultura

En el cas de cultura en projectes concrets tenim en compte els ODS perquè neixin amb un respecte amb aquests elements, que poden ser naturals, mediambientals, d'inclusió amb altres disciplines per no trepitjar-les sinó complementar-les. I si que es té molt present aquesta transversalitat. Com per exemple en el Festival Ull Nu en un projecte molt espectacular del Pic de Carroi, doncs aquesta il·luminació es va fer tenint en compte la fauna i la flora que tenim allà. De manera que es respectés totalment el medi per no crear estrès en aquella zona. És a dir doncs si que hi ha molt inserida aquesta necessitat de respecte del medi que ens envolta entès en un concepte ampli. Jo crec que des de la cultura totes les accions que estan planificades es fan amb aquesta línia.

Però potser pel que entenc no queda del tot plasmat a nivell plans d'estratègies.

Aquesta és una assignatura que s'està per fi resolent ja que en el cas de cultura encara no s'havia elaborat cap pla estratègic. És una de les accions planificades per aquest any i en el seu torn esperem que tingui recorregut a llarg termini.

Però aleshores vostè si que considera que el Desenvolupament sostenible està present ara en la cultura.

Evidentment, no podria ser d'una altra manera. No veuríem com avançar tots amb una Agenda 2030 de país i que ens trobéssim que les polítiques culturals simplement el que fan és anar a la seva, totalment excloses d'aquesta Agenda. Per tant nosaltres i creiem i tots i treballem en la mateixa direcció, val a dir que tant des del Ministeri de Medi Ambient com des del Ministeri d'Exteriors han fet molt bona feina perquè tots tinguem el mateix pla d'informació, i que tots intentem que cadascun des del seu ministeri, doncs dur-les a terme. Evidentment a vegades amb més o menys èxit. A vegades hi ha accions concretes que són molt més fàcils d'adaptar i desprès hi ha altres formes de fer que si que necessites més anys per anar-les revertint, i per anar canviant la forma de fer. Jo crec que si

Considera que la cooperació interministerial és un fet necessari per complir l'Agenda 2030?
Totalment
Creu que dins d'aquesta cooperació interministerial la cultura té un paper a jugar? Quin seria el rol de la cultura dins d'aquesta transversalitat?

La primera pregunta el que estàvem dient abans és bàsic la cooperació interministerial ja que sinó és impossible projectar una imatge global de compliment de agenda. Si nosaltres parlem de pedra seca i el ministeri d'ordenament del territori només parla de formigó és impossible projectar tot un mateix missatge. És a dir quan cal el formigó perquè no hi ha una alternativa i quan fomentem la recuperació de la pedra seca, com a dos exemples antagònics de maneres de fer. Com estem sent conscients de l'un de l'altre, de les realitats que calen.

En relació a la pregunta si la cultura té un paper a jugar aquest està totalment reconegut i la pandèmia encara ho ha posat més en evidència. És necessari el consum cultural, és el que a tots ens fa tenir sensacions, sentiments, il·lusions, motivacions. Al mateix temps és com que nodreixes l'ànima i estàs en millors condicions d'afrontar els reptes. El que hem vist tots és que ha estat bàsica en moments de confinament poder mirar una pel·lícula, poder escoltar una cançó, posar-te a crear, agafar l'instrument, posar-te a pintar com a mitjà d'evasió en moments durs.. Pensem que aquest paper de la cultura ens ha mantingut desperts a la situació que estàvem vivint... ara mateix s'ha vist i penso que ha generat sensibilitat en els altres ministeris a l'hora de crear programes, estructurar-los, de funcionar d'una manera que realment tingués aquesta visibilitat. Perquè no la tenia, la donàvem per suposada, però quan ens ha faltat la llibertat de sortir, o de fer-ho sense màscara, hem apreciat coses que donàvem per suposades uns mesos abans. Com una carícia, un petó, una entrevista, un cafè. També ho hem vist en el àmbit cultural, que quan ens faltava tot això, i un llibre, i una exposició, doncs realment estàvem pitjor del que estàvem abans. Llavors això jo penso que ha estat, en el món de la cultura, crec que ho hem compartit amb molts dels creadors, no només des de l'àmbit dels gestors sinó que s'han revaloritzat. S'ha posat de manifest aquesta necessitat que abans es pensava que podria ser un capritx, o doncs com un tema secundari i que realment doncs no ho és tant.

A dins de la cimera Iberoamericana en el seu programa estableixen que tenen en compte la cultura com un quart pilar del Desenvolupament Sostenible. Llavors m'agradaria saber si aquest any dins de la Cimera hi ha hagut algun incís en la Cultura? Se li ha donat un paper i una paraula dins d'aquest marc?

De fet jo crec que en la Cimera a ningú se li escaparà que hi ha hagut dos moments molt diferents. És a dir hi ha hagut el desenvolupament de les Ministerials que es van poder fer pre-pandèmia, perquè no pensem només en la Cimera com en el moment de la celebració de la signatura dels acords pels caps d'estat i de govern. Sinó que al final quan s'assoleix la secretaria pro tempore i la preparació d'un esdeveniment com la Cimera, el país està immers durant dos anys amb uns treballs que al final culminen amb aquesta signatura. En el cas de cultura va ser un cas molt significatiu perquè va arribar al ministeri aquesta trobada ministerial. Estava seguida a Colombia, perquè Colombia ha fet una aposta molt gran per la cultura. Han basat tot el seu ressorgiment de la crisi, en un nou model sobre el potencial de la cultura, que li diuen economia naranja. I va demanar a Andorra poder acollir els el ministerial de cultura i co-celebrar-la. La ministra colombiana i l'andorrana. Ens vam desplaçar l'equip de cultura d'Andorra a Colòmbia. Va ser molt interessant perquè els 22 ministres de cultura, doncs vam

poder intercanviar realment com arriba a viure's el ministeri en els diferents països. Això va passar també amb afers socials, educació... Educació va ser a Cuba, afers socials va ser a Andorra abans de la pandèmia. Ho poso de manifest perquè si que es vivia molt el fet cultural present en aquestes celebracions. Anaven acompanyades de música del país que acollia o del país que vàrem acollir. En el cas d'afers socials es varen poder visitar un parell d'exposicions. L'artista Javier Balsameda va poder a l'Art al Roc i al mateix temps hi havia la visita al Thyssen que era una visita que en el ministeri d'afers socials va anara molt bé perquè hi havia quadres amb braile i escultures que estaven replicades per poder-les tocar. El museu és molt accessible i va poder facilitar una visita molt adaptada a Ministres que al seu torn presentaven altres ciutats. Si que vam poder explicar la nostra cultura a través de cadaun dels àmbits. Perquè vam veure la proximitat de les instal·lacions. Vam poder una marca referent com és la col·lecció del Thyssen a Andorra. Jo quan vaig anar a Colòmbia doncs evidentment vaig conèixer els seus espectacles més típics però al mateix temps nosaltres ja ens vam encarregar també, d'enregistrar i poder portar tot el que era la representació d'Andorra perquè ho veiessin la resta de ministres. Desprès va arribar la pandèmia i vam haver de canviar aquest format de manera que quan es van celebrar la resta de ministerials i es va fer per via telemàtica, hi va haver un sobreesforç un altre cop, de recórrer als mitjans digitals per poder encapsular tot aquell contingut de país que volíem mostrar. Entès la cultura des del sentit ampli. Vam ensenyar el romànic, vam ensenyar vídeos del nostre paratge natural, vam ensenyar part del que impulsem com a programes d'acció cultural des dels diferents parròquies, tant cultura popular com cultura contemporània. És a dir es va ensenyar als altres països part del que anàvem treballant a Andorra. I en el moment de la cimera si que quan estaven aquí els caps d'estat i de govern, se'ls hi va fer una agenda molt comprimida perquè era molt poc el temps que estaven aquí, però van tenir l'ocasió de sentir part d'obres interpretades per l'ONCA. Van poder assistir a alguna visita com el parlament i casa de la vall. És a dir van tenir tastets per presentar-lis alguna visita museística o patrimonial segons els gustos que cadascun tenia. Llavors pensem que van poder copsar la nostra idosincràcia gràcies a les manifestacions culturals que vam mostrar. Per tant és en aquells moments com és el cas que dèiem al principi de l'entrevista, que no hi ha un ODS concret. No és una cimera de cultura, però realment van quedar impregnats del tarannà cultural. Evidentment vam haver de suprimir de l'Agenda en el moment de decidir de fer part telemàtica i part presencial. Van saltar alguns actes a l'auditori que s'havien previst. Va haver de saltar algun altre element fins i tot al carrer, alguna mostra tradicional que no es va poder fer. Si que vam poder obsequiar amb alguns elements que s'havien fet per artistes andorrans. És a dir es va intentar deixar la petjada adaptada a coses que al mateix temps fossin elements que es poguessin transportar, perquè tinguessin un record de la cultura.

Considera que és necessari que es desenvolupi una política cultural unitària a tot Andorra? Perquè així es puguin treballar punts en comú com per exemple és el Desenvolupament Sostenible? Ho veu factible?

Podríem parlar d'una política cultural coordinada i complementària, però no diria unitària. Unitària crec que és un adjectiu que no se si realment...Tampoc no seria l'objectiu. Potser si és coordinada i complementària arribes a desenvolupar uns ODS i

fer-ho visible que s'està implementant. Però has de ser coordinat perquè d'entrada la llei de competències estableix que en matèria d'acció cultural el comú i el govern tenen tots dos la potestat per impulsar-ho. Però per exemple en l'àmbit patrimonial és més aviat una competència estatal i per tant si que hi pot haver una línia més unitària. És a dir hi ha una línia unitària en la conservació del patrimoni. Cíclicament es van repassant l'estat de conservació de les petites esglésies romàniques, de les grans, es fan les actuacions de manera unitària. Independent si l'església és la de Sant Cerni de Nagol o de Sant Miquel d'Engolasters. És igual, hi ha tot un programa del departament de béns immobles que se centra a mantenir-lo, conservar-lo i a difondre'l. Però en canvi desprès ens trobem que l'acció cultural fa que es pugui programar a Andorra la Vella, per exemple un mapatge a casa de la vall, i que també el comú d'Encamp tingui la iniciativa de fer un un mapatge a la façana de la Rosaleda. No ho han fet coordinadament, no ho han fet potser amb la mateixa empresa. No ho han fet agendat de manera que es pugui publicitar conjuntament. Però tots dos han impulsat una acció que ha tingut gran ressò i que ha estat molt ben acceptada, i amb un aforament complert. És un dels reptes que arribant al Ministeri he trobat, i he de dir que també podríem atribuir-li un mèrit a la pandèmia, que ha sigut capaç que tant els set comuns com el ministeri veiéssim de que junts som més forts. I de que coordinant produïm millor efecte en els nostres conciutadans, en el nostre teixit artístic i en general també, podem fer coses més potents que podrien ser incloses com una oferta turística, per atreure a la gent des de l'àmbit cultural. No només des de l'àmbit de la bona oferta gastronòmica, hotelera, de compres etc.. Si no que l'agenda podrien ser actes que al mateix temps tinguin capacitat d'atreure visitants. Actualment n'atreuen, però estan molt més enfocats al públic local. Per què? Per què es fan des de l'àmbit comunal, amb una visió postser d'encarar-ho a què el poble tingui el referent però si ens unim potser si que projectem el que deies, doncs treballar conjuntament perquè es vegi que avancem cap al Desenvolupament sostenible. Si és un dels reptes que va sortir a l'elaboració del llibre Blanc.

Creu que la política andorrana hauria d'incloure els Objectius de Desenvolupament Sostenible?

De fet els inclou i si! La resposta és si!

No queda plasmat, estic fent la tesi i he investigat tot el que és la documentació que hi ha i no queda plasmat.

Potser s'ha de plasmar més, ho tenim com interioritzat i potser el que caldria és plasmar-ho.

Però no surt! Però pel que sembla estan fent molts esforços sobre aquest tema!

Si estem revertint situacions en les que potser encara hi havia més inconnexió, i en la que entre uns i els altres anem esperonant.. Quan un veu compleix una cosa que l'altre no ha tingut en compte en compartir-ho... Per revertir situacions que al final no són les

desitjades I potser és veritat que no hi posem mai negre sobre blanc, que es fa en compliment de...

Però en realitat això és algo que passa a tota la Unió Europea. I en cap política cultural de la Unió Europea es parla sobre desenvolupament sostenible. Vale d'acord no va haver-hi el quart pilar, d'acord no tenim un ODS però això no vol dir que molts dels temes que tracta la cultura estan inclosos dins dels ODS. Llavors I a reflexió és aquesta, com pot ser que no hi hagi una aproximació més directa des de la Cultura.

Doncs ens apropiarem el títol de la tesi per a poder-lo aplicar. Si perquè és veritat si al final no hi hagués aquesta consciència doncs no ho posaríem perquè no hi és. Però al contrari si que hi és!

En quin àmbit creu que té més aplicació la Cultura en l'Agenda 2030?

Clar si parlem de que té un rol transversal i té un rol molt integrat també en altres polítiques ministerials es faria molt difícil dir si té més aplicació en un àmbit que en un altre. Ara hi penso i no sabria dir exactament si pot haver-hi més en un dels tres departaments en què s'estructura el ministeri. Però no sabria dir si patrimoni té una incidència més gran o el té en acció cultural. Jo crec que tindria aplicació en els tres departaments en què ens organitzem.

Realment es podria fer un estudi per saber quins ODS estarien representats i així fer-ne accions més concretes. Perquè el problema també, és que he vist molt que s'estan quedan en un marc que és molt teòric, és molt aspiracional però es concreta poc en accions. I com?

Quines són les estratègies de futur en relació a la cultura i el Desenvolupament Sostenible a Andorra?

Al fer el llibre blanc de totes les aportacions fetes en el procés participatiu, es van prioritzar, endreçar, i es va arribar a concloure que hi ha línies estratègiques. Va haver-hi molts àmbits en que es van fer moltes aportacions fetes, però era molt difícil concretar.les no caure en la casuística de l'aportant, i es van intentar establir les línies perquè hi hagués major recorregut. Què vam trobar de seguida en el moment de preparar el llibre? I de veure l'evolució que estava tenint aquest procés? Era que necessitàvem un pla estratègic. És a dir primer hi va haver aquest exercici de reflexió compartida, de saccejar els interlocutors que estaven molt predisposats a fer-ho. Vam tenir una participació molt gran! Molt més de l'esperada. I això és el que ens va donar a entendre que si si el pla estratègic podia canviar formes de fer que hi havia hagut instaurades i que segurament havien funcionat durant molt de temps però que actualment fruit d'acords com el que en el seu dia van adoptar les Nacions Unides per implementar els ODS, també feien que Andorra en la nostra mesura féssim un acte de reflexió i un pla per poder canviar polítiques que estaven instaurades i que es feien

perquè sempre s'havien fet. Potser perquè estaven bé, potser perquè no hi havia una reflexió sobre les altres vam pensar és el moment de generar aquesta reflexió. De fet amb el Cap de Govern és un dels projectes que en el programa electoral va figurar com estratègic. Anem a generar la reflexió per fer una política cultural diferent. Clar al fer-la diferent i al haver subscrit els ODS com a país és impossible que no estiguin presents. El que estem fent ara, estem pendents d'una licitació per obtenir el partner necessari, l'empresa que ajudarà a desenvolupar aquests reptes que surten del llibre blanc i un cop tinguem aquesta ajuda tècnica que cal per fer el pla estratègic el podrem posar en marxa.

Si de fet em vaig estar llegint les bases del pla estratègic pel concurs, però tampoc no deia res de DS...

M'ho revisaré.

Per exemple en el Llibre Blanc de la Cultura he estat analitzant els ODS que apareixen, tot i que són de forma indirecta, és a dir en cap moment es parla d'ODS però n'apareixen 12, amb petites aportacions. Evidenment l'11 patrimoni cultural i natural és el que apareix més , el 10 és inclusió, el 12 és turisme cultural sostenible, el 8.. etc Si que apareix! És només fer aquesta feina d'incloure'ls! Aleshores vostè creu que es podrien incloure els ODS en la política cultural?

Si m'anoto tot això, i tant que ho crec!

Quan tinguin la licitació aleshores faran...

Començarmem el treball amb l'equip directiu del ministeri, dels comuns i dels participants. El que farem és desenvolupar en accions concretes perquè es puguin pressupostar i presentar en un pla, i les línies generals. Passar de la reflexió a l'acció a partir d'un pla que associi la cronologia a cada acció. Perquè a partir d'ara si hem de treballar un programa cultural interministerial. Actualment ho hem implementat fruit del que anava donat la reflexió del llibre blanc, i ho vam començar a posar en marxa. Segurament aquestes empreses que són professionals en la matèria ens ajudaran a afinar elements que segurament no hem estat prou hàbils o que no hem tingut el temps necessaris per a poder-los implementar. Una diferència d'aquest programa de la Cultura no s'atura d'enguany respecte de l'any passat que va sortir en plena pandèmia doncs és la capacitat de fer convocatòries d'artistesl, fer-ne la publicitat... Doncs al mateix temps publicitar molt més els actes culturals que es fan, perquè és una de les grans reivindicacions del propi teixit. Jo penso que tot això entès des d'una sostenibilitat quan ets capaç d'optimitzar els recursos i evitar que algo passi sense donar-se compte que hi havia un acte. És aquesta manera d'anar-ho complint. De que serveix una política pública si al final el ciutadà no la pot gaudir, o si la iniciativa no arriba a qui ha d'arribar. Totes aquestes millores s'han anat introduint a la versió dos i pensem que ara gràcies a l'ajut d'aquest pla estratègic encara serà molt més eficient, i potser molt més tendent cap al desenvolupament sostenible.

Com s'estructura el ministeri a l'hora de desenvolupar la política cultural?

Doncs jo crec que en aquest cas si que l'estructura actual i l'estructura que pensem que ha de tenir fa que aquesta pregunta pugui tenir dues respostes. Actualment el Ministeri de Cultura s'estructura a poder dur a terme, fins i tot programar un esdeveniment o una política cultural. És a dir passem d'un model en què a l'administració hi havia perfils que al mateix temps implementaven la política cultural. Per exemple hi ha una temporada a l'auditori, govern és el titular d'aquest auditori i ell en fa la gestió del mateix. No tenim una empresa interposada. Govern pot al mateix temps crear una infraestructura com un túnel i el conessiona. En el cas del ministeri de cultura el model actual és molt donat a dur a terme les accions amb els propis recursos de l'administració. Més enllà desprès de que evidentment en fa la gestió perquè actuïn i hi hagi la contractació d'artistes. Això sempre va per endavant, però sempre des dels propis equips del ministeri. No hi ha una gestió interposada. Pensem que cada cop més, el principi d'especialitat fa que les estructures de l'administració que no estan creixent, que no estem dotant noves places de gestor cultural, especialista en... o del servei de comunicació especialista en cultura.. El que està promovent és un canvi cap a una gestió cultural més que no en una programació cultural. Una gestió en el sentit de destinar recursos pressupostaris, una unió de esforços entre els Comuns i el Govern per la producció d'uns actes. Qui s'encarrega de dur-ho a terme? Ja no són els tècnics del ministeri. Hi ha un coordinador que és del propi sector cultural, es contracta una empresa especialitzada en la comunicació en l'àmbit cultural i els artistes interlocuten amb aquests professionals d'aquesta indústria cultural que han evolucionat i s'han preparat en aquesta matèria. Els tècnics supervisen, fan un control pressupostari, un control de legalitat, un control de que realment hi ha un bon ús del diner públic i de l'objectiu i la finalitat de la política cultural. Però potser ja no estan al peu del concert que t'han aprovat. És a dir tenim un equip molt multidisciplinar que al final han acabat fent un conveni perquè poguem acollir residents de disciplines artístiques a Andorra en la residencia Fabra, però també és un equip que quan es programen concerts a l'auditori ells també supervisen que tot funcioni. Doncs potser és aquest canvi de paradigma d'evolucionar com programes que hem dissenyat com la cultura no s'atura que van ser uns coordinadors que eren artistes del propi teixit andorrà, que es van encarregar al seu torn de contactar amb altres artistes i programar-los amb l'oportunitat que els oferia tant en el ministeri com en els comuns per dir tens reservada la sala de festes d'Encamp tal dia a tal hora. Doncs aquesta em va bé per fer una presentació del llibre d'anem editors que era l'últim...
És una feina molt més coordinada.

Si! Doncs canviem de ser un ministeri més programador a fer una gestió cultural i una implementació de política cultural que seguirà un camí més especialitzat.

ANNEX 5

Validation letter directed to the 6 experts

Benvolgut / Benvolguda expert/experta,

Em dic Susanna Ferran Vila. Actualment estic fent la tesis doctoral per compendi de publicacions amb l'objectiu de conèixer el grau d'implementació dels Objectius de Desenvolupament Sostenible en les polítiques culturals de la Unió Europea i d'Andorra, i amb el títol "La sostenibilitat Cultural a través dels Objectius de Desenvolupament Sostenible a la Unió Europea". Aquest projecte està codirigit pel Dr. Josep Rom i la Dra. Giorgia Miotto de la Facultat de Comunicació i Relacions Internacionals de la Universitat Ramon Llull. A més a més, actualment estic fent una estada de recerca internacional al grup de recerca GRIE, de la Universitat d'Andorra, i tutoritzada per la Dra. Cristina Yáñez. Els motius d'aquesta estada que m'impulen a fer aquesta recerca a Andorra, són els següents: Andorra està en el procés d'associació amb la Unió Europea, fet que fa que apliqui molta normativa comunitària, i a més a més també segueix l'Agenda 2030, prenent com exemple la participació amb la secretaria protempore de la Cimera Iberoamericana 2021, que tracta sobre la innovació i el Desenvolupament Sostenible.

Aquesta investigació ha de concloure amb una aportació científica sobre el problema de la inclusió de la sostenibilitat cultural en la política cultural andorrana, permetent aportar elements per la presa de decisions polítiques i culturals en relació al Desenvolupament Sostenible. Per a fer-ho, realitzarem un model d'avaluació de la implementació dels ODS en la política cultural andorrana.
Els instruments que hem dissenyat són els següents: SOSCULT, que és una enquesta online dirigida a experts culturals d'Andorra, i ESSOSCULT, que és una entrevista semi estructurada dirigida a la M. I. Ministra de Cultura.

Ens dirigim a vostè amb la finalitat de sol·licitar la seva col·laboració com a expert/a en la validació d'una part dels instruments d'avaluació que formaran part d'un article acadèmic amb l'objectiu d'estudiar el grau d'implementació dels Objectius de Desenvolupament Sostenible a la política cultural d'Andorra.

Aquest document inclou els apartats següents, dels quals l'expert/a ha de respondre als punts 3 i al 4:

1. Contextualització dels instruments de validació
2. Criteris de validació
3. Dades de l'expert (a respondre)
4. Plantilla de validació a omplir per l'expert (a respondre)
5. Bibliografia

La seva valoració com a expert/a és molt important per determinar la consistència interna d'aquestes eines. Per això sol·licitem la seva valoració i opinió com a expert/a. Li agrairíem que tingués l'amabilitat de fer-ne una valoració del qüestionari als espais reservats. Les seves valoracions seran claus per modificar i ajustar aquests instruments, que esdevindran una contribució molt valuosa a la nostra investigació.

Quedem a la seva disponibilitat per qualsevol dubte o aclariment,

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Estarem encantats de fer-li arribar el resultat final de l'article acadèmic, sempre i quant sigui del seu interès.

Cordialment,
Susanna Ferran Vila
susannaferran@blanquerna.url.edu

1. Contextualització dels instruments de validació

Serà a través de la metodologia proposada, l'enquesta SOSCULT i l'entrevista semi estructurada ESSOSCULT que analitzarem la inclusió dels ODS en la política cultural andorrana, tot creant-ne un model d'avaluació. Aquestes són les principals característiques de cada instrument:

Instrument	Objectiu	Metodologia	Públic Objectiu
Enquesta SOSTCULT - sostenibilitat	Analitzar la presència del Desenvolupament Sostenible en la política cultural andorrana	Descriptiva qualitativa	Experts en Cultura d'Andorra
Enquesta SOSTCULT – Implementació dels ODS en la política cultural Andorrana	Analitzar la presència del Desenvolupament Sostenible en la política cultural andorrana	Descriptiva qualitativa	Experts en Cultura d'Andorra
Entrevista semiestructurada ESSOSCULT	Identificar les estratègies de futur del Desenvolupament Sostenible en la cultura a Andorra	Descriptiva qualitativa	Ministra de Cultura

Per fer aquesta recerca partim del marc teòric amb diversos autors (Dessein et al., 2015; Kangas, Duxbury, & Beukelaer, 2017; Martinell, 2015) i també ens hem basat en els *Culture 2030 Indicators* proposats per la UNESCO que defineixen l'aportació de la cultura a l'Agenda 2030 a partir de quatre dimensions essencials: la dimensió mediambiental i de resiliència, la dimensió de recolzament i mitjans de subsistència, la dimensió de coneixements i habilitats, i la dimensió d'inclusió i participació. En aquest sentit la UNESCO ha proposat 22 indicadors que serveixen per mesurar l'aportació de la Cultura a l'Agenda 2030, basant-se en els ODS (UNESCO, 2019b).

2. Criteris de validació

Aquesta plantilla de validació té en compte els criteris següents proposats per Carrera: (Carrera Farran et al., 2011; Yáñez, 2016)

> o **Univocitat**: Se li demana que s'avaluï l'aspecte formal del document, si es comprèn, si és ambigu o pot crear confusions o si s'hauria expressar d'una altra manera: si=0,

no=1. També se li demana els nivells d'univocitat, establerts a partir del model de Carreras et al. (2012): UN=0, UB=1, UE=2, UO=3.

Nivell d'Univocitat	Significat	Valor Assignat
UN Univocitat nul·la	El ítem és susceptible de no ser entès o de ser interpretat amb sentits molt diferents, caient dins l'equivocitat.	0
UB Univocitat baixa	El ítem és susceptible de ser entès en diversos sentits i es troba més a prop de l'equivocitat	1
UE Univocitat elevada	El ítem és susceptible d'interpretació però es pot entendre majoritàriament o en general d'una sola manera	2
UO Univocitat òptima	El ítem és susceptible de ser entès o interpretat inequívocament d'una sola i única manera	3

o **Pertinència:** Es tracta de determinar si les preguntes són determinants en relació a l'objectiu de la recerca i si guarden congruència entès com conveniència, coherència i relació lògica. Sobre la base d'una escala d'1 a 4 s'avalua la pertinència o congruència del document per a l'objectiu d'avaluació i partir del model de Carreras et al. (2012): PN=0(gens pertinent), PB =1 (poc pertinent), PE =2 (bastant pertinent), PO=3 (molt pertinent).

Nivell de Pertinència	Significat	Valor Assignat
PN Pertinència nul·la	El ítem és susceptible de no ser congruent per al constructe.	0
PB Pertinència baixa	El ítem és susceptible de ser entès en diversos sentits.	1
PE Pertinència elevada	El ítem és majoritàriament susceptible de ser pertinent i congruent en relació a l'objectiu de la recerca.	2
PO Pertinència òptima	El ítem és inequívocament pertinent i congruent en relació a l'objectiu de la recerca.	3

o **Importància**: Sobre la base d'una escala d'1 a 4 es valora la importància o interès del document per a l'objectiu d'estudi, en quant a que resulta determinant per a l'objectiu de la recerca. (1 = gens important, 2 = poc important, 3 = bastant important, 4 = molt important).

Nivell d'Importància	Significat	Valor Assignat
IN Importància nul·la	El ítem és susceptible de no ser determinant per al constructe.	0

IB Importància baixa	El ítem és susceptible de ser entès en diversos sentits.	1
IE Importància elevada	El ítem és majoritàriament susceptible de ser determinant en relació a l'objectiu de la recerca.	2
IO Importància òptima	El ítem és inequívocament determinant en relació a l'objectiu de la recerca.	3

3. Dades de l'expert/a

Nom i Cognoms:
Institució / Universitat:
País:
E-mail:
Àrea d'especialització:

4. Plantilla de validació a omplir per l'Expert
Trobarà aquesta plantilla adjunta en un document d'Excel.

5. Bibliografia

ANNEX 6

Validation template

ENQUESTA **SOSCULT**: SOSTENIBILITAT CULTURAL

VARIABLES	VALORACIÓ												OBSERVACIÓNS PER ÍTEM
Escala de valoració+A4:O11A4:O12A4:O13A4:O23	Univocitat				Pertinència				Importància				
	0	1	2	3	0	1	2	3	0	1	2	3	
	UN	UB	UE	UO	PN	PB	PE	PO	IN	IB	IE	IO	
Ítems questionari: Preguntes inicials													
1. Quina és la importància que atorga a la inclusió dels ODS a la política cultural? (1a 7)													
2. Creu que la política cultural andorrana inclou el DS? (1 a 7)													
3. Tipologies de polítiques culturals segons el grau d'implicació de l'Estat en la vida cultural. Quin defineix a Andorra? A) E. Àrbitre B) E. Mecenes C) E. Arquitecte D) E. Enginyer													
4. Objectius en relació a la cultura i la sostenibilitat en les polítiques culturals. Quin encaixa a Andorra? A) Per salvaguardar les pràctiques B) per fer verd c) Per conscienciar i catalitzar D) per fomentar la ciutadania ecològica													
5. Considera que la política cultural andorrana hauria de proposar de forma explícita els ODS? A) Sí B) No													
6. Creu que la política cultural andorrana hauria de ser unitària per a tot Andorra? (de l'1 al 7)													
7. Creu que el DS hauria de ser una estratègia comuna a desenvolupar des de la Cultura? (De l'1 al 7)													
8. Què creu que pot aportar la política cultural andorrana al DS? A) Narrativa B) Contingut C) Estratègia D)Estil de vida E) Valors F) Altres													
9. Els ODS són útils per millorar la política cultural andorrana en el sentit de: A) Estratègia B) Objectius C) Comunicació D) Continguts E) Altres													
10. Quins ODS creu que s'apliquen millor a la política cultural andorrana? Menciona'n 3													
11. Creu que el COVID-19 significa una oportunitat per encarar nous objectius relacionats amb la cultura i el DS? (Sí, No, perquè)													
12. Com poden ser aquest tipus de canvis? A) De continguts B) D'hàbits de consum C) De comunicació D) D'aliances noves E) Altres													
13. Coneix el terme sostenibilitat cultural? Sí / No													
14. Considera que la sostenibilitat cultural inclou: A) Productes intel·lectuals i creatius B) Creences i estils de vida C) Ambdós													
15. Està d'acord en què la sostenibilitat cultural és una dimensió més del DS? (De l'1 al 7)													
16. Creu que la sostenibilitat cultural juga un rol actiu en l'Agenda 2030? (De l'1 al 7)													
17. En el futur com situaria la sostenibilitat cultural: A) Un ODS més B) Una dimensió transversal del DS C) Una dimensió independent del DS D) Una proposta passada E) Altres													
18. Considera que la sostenibilitat cultural és multidimensional? (sí / no)													
19. Creu que una manera de demostrar que la cultura té un rol a desenvolupar en el DS és tot incloent els ODS en la política cultural? A) Sí B) No													
20. Quina perspectiva creus que encaixa més per la sostenibilitat cultural? A) Culture in DS B) Culture for DS C) Culture as DS													
21 Creus que la sostenibilitat cultural és un motor pel DS? (de l'1 al 7)													
22. Creu que la sostenibilitat cultural està ben presentada a l'Agenda 2030? (de l'1 al 7)													

23. Quin país europeu creu que està més avançat en aplicar la Sostenibilitat cultural als ODS?												

ENQUESTA **SOSCULT:** CULTURE 2030 INDICATORS

VARIABLES	VALORACIÓ												OBSERVACIÓNS PER ÍTEM
Escala de valoració	Univocitat				Pertinència				Importància				
	0	1	2	3	0	1	2	3	0	1	2	3	
	UN	UB	UE	UO	PN	PB	PE	PO	IN	IB	IE	IO	
Ítems qüestionari: Culture 2030 Indicators													
1.Valori el grau de recursos que es destinen per salvaguardar el patrimoni i fer més sostenible la societat andorrana (del 1 al 7)													
2. El tipus de gestió que es fa del patrimoni en l'acció pública protegeig i promou la sostenibilitat? (del 1 al 7)													
3. La gestió del patrimoni cultural material i inmaterial fomenta la mitigació del canvi climàtic? (del 1 al 7)													
4. Els equipaments culturals que es troben a Andorra estan integrats al paisatge andorrà i proporcionen un entorn propici perquè les comunitats assisteixin a esdeveniments culturals? (del 1 al 7)													
5. Existeixen espais oberts públics per la cultura a Andorra? (del 1 al 7)													
6. Valori la contribució global en el sector cultural de l'economia d'Andorra (del 1 al 7)													
7.Valori el paper de la cultura com a contractadora a nivel nacional i comunal (del 1 al 7)													
8.Valori la importancia de les empreses culturals a Andorra (del 1 al 7)													
9.Valori el consum dels béns i serveis culturals en les llars d'Andorra (del 1 al 7)													
10. Valori el grau d'exportació de productes culturals d'Andorra (del 1 al 7)													
11.Valori l'import de la despesa pública real en les activitats culturals i creatives (del 1 al 7)													
12.Valori les polítiques governamentals i els marcs reguladors existents per recolzar el sector de la cultura (del 1 al 7)													
13. S'incorpora la diversitat cultural en l'educació? (del 1 al 7)													
14. Els coneixements culturals milloren la pràctica del desenvolupament sostenible? (del 1 al 7)													
15. Valori la promoció del multilingüisme en l'educació primària i secondària (del 1 al 7)													
16. Valori la inclusió dels estudis culturals en els plans d'estudi de secondària (del 1 al 7)													
17. Valori la inclusió dels estudis culturals i creatius a nivel post-secondària (del 1 al 7)													
18. Valori el grau d'entesa intercultural per participar en la vida cultural, social, econòmica i política d'Andorra (del 1 al 7)													
19. Valori el nivell de llibertat artística d'Andorra (del 1 al 7)													
20. Valori el grau d'accés de les persones a les instal·lacions culturals (del 1 al 7)													
21. Valori la participació cultural d'Andorra (del 1 al 7)													
22. Valori les oportunitats de la societat civil i dels professionals culturals per participar en la formulació i l'execució d'activitats culturals													

ENTREVISTA SEMI ESTRUCTURADA **ESSOSCULT**

VARIABLES	VALORACIÓ												OBSERVACIÓNS PER ÍTEM
Escala de valoració	Univocitat				Pertinència				Importància				
	0	1	2	3	0	1	2	3	0	1	2	3	
	UN	UB	UE	UO	PN	PB	PE	PO	IN	IB	IE	IO	
Ítems entrevista semi estructrada - PREGUNTES Cministra Cultura													
1. Considera que Andorra està complint en la implementació de l'Agenda 2030?													
2. Què s'està fent pel desenvolupament sostenible des del ministeri que lidera?													
3. Quines són les accions planificades per aquest 2021? I a llarg termini?													
4. Considera que la cooperació interministerial és un fet necessari per complir l'Agneda 2030?													
5. Creu que dins aquesta cooperació interministerial la cultura té un paper a desenvolupar? Quin seria el rol de la cultura?													
6.Considera que és necessari que es desenvolupi una política cultural unitària per què així es puguin treballar temes en comú com és el desenvolupament sostenible?													
7. Creu que la política cultural andorrana hauria d'incloure els ODS?													
8. Creu que el desenvolupament sostenible hauria de ser una estratègia comuna a desenvolupar des de la Cultura?													
9. En quins àmbits de la cultura creus que té més aplicació l'Agenda 2030?													
10. Creu que el COVID 19 significa una oportunitat per encarar nous objectius relacionats amb la cultura i el desenvolupament sostenible?													
11. Quins serien aquests nous objectius i accions?													
12. Quines són les estratègies de futur en relació a la Cultura i el Desenvolupament Sostenible?													